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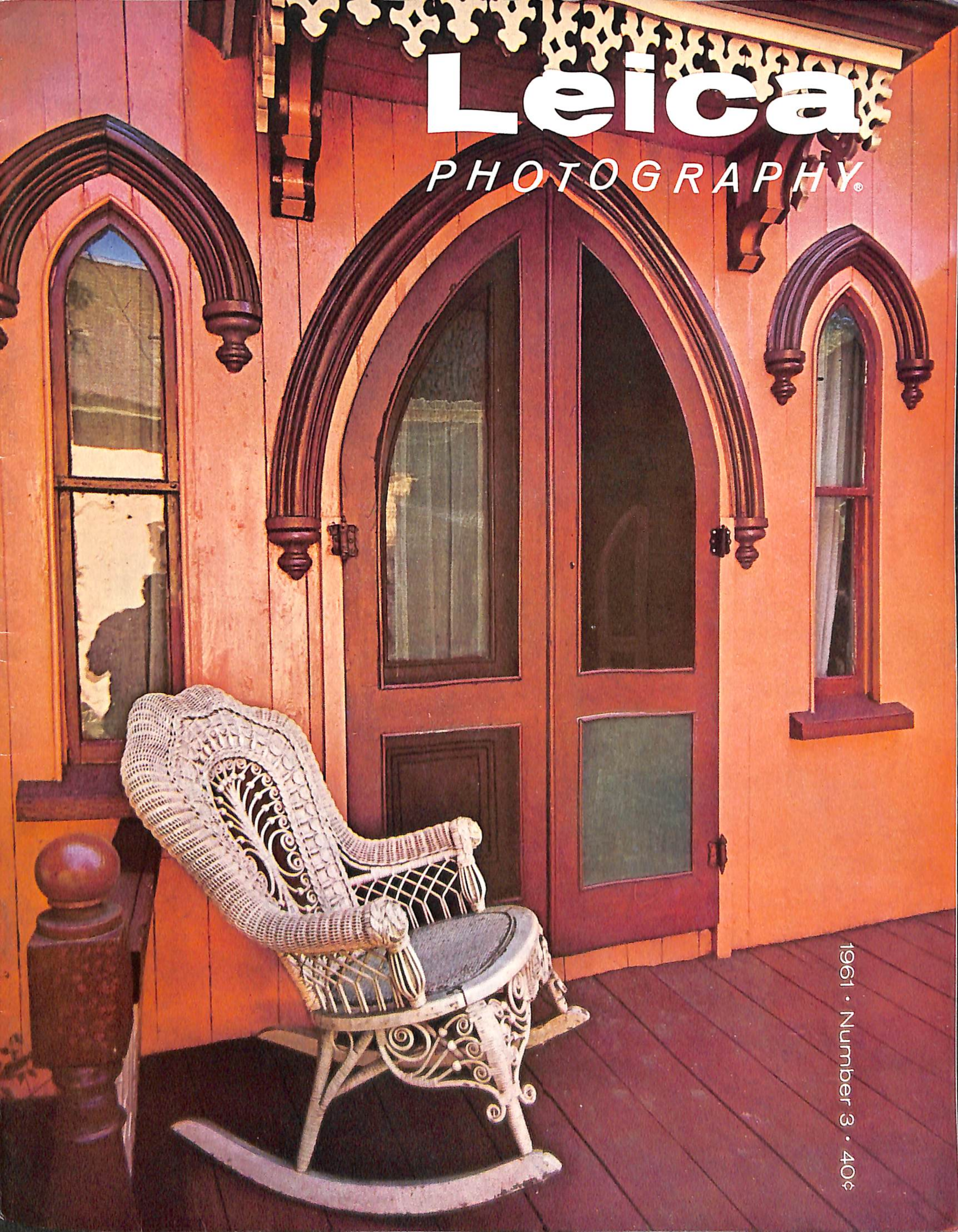

1961 · Number 3 · 40¢

Leica PHOTOGRAPHY®

VOLUME 14 • NUMBER 3 • 1961

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COVER

Alfred Eisenstaedt

Some of Eisenstaedt's "assignments" are self-imposed out of sheer love of picture-making. One such is a series the photographer is doing on, of all things, front porches. Our cover picture was taken in Oak Bluff, Mass. Leica M3, 35mm Summaron, f/8 at 1/60th on Daylight Kodachrome.

◀ INSIDE COVER

Louis Stettner

A moment of fantasy caught the photographer's eye amid the bustle of a large railroad terminal. He recorded it with a Leica M3 on TRI-X, 1/50th at f/2.8.

Leica Photography is published by E. Leitz, Inc., at 468 Park Avenue South, New York 16, N. Y., as a quarterly magazine, price forty cents. Copies are sent free of charge to all registered Leica camera owners residing within the United States of America and U.S. Territorial Possessions, for a limited time, based upon date of purchase of Leica camera and/or Leitz lens. Thereafter and to non-owners of Leica cameras, a subscription fee of $1.00 per year is charged in the U.S.A., and $2.00 elsewhere. Single copies are on sale at photographic dealers' stores, or direct from the publisher.

The editors are happy to consider original aticles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.

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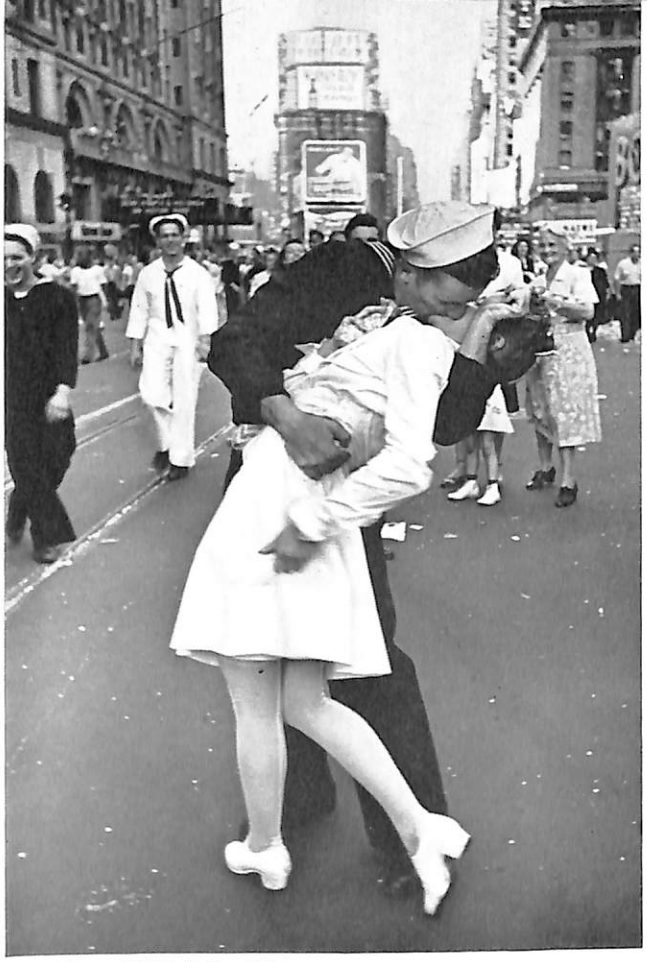


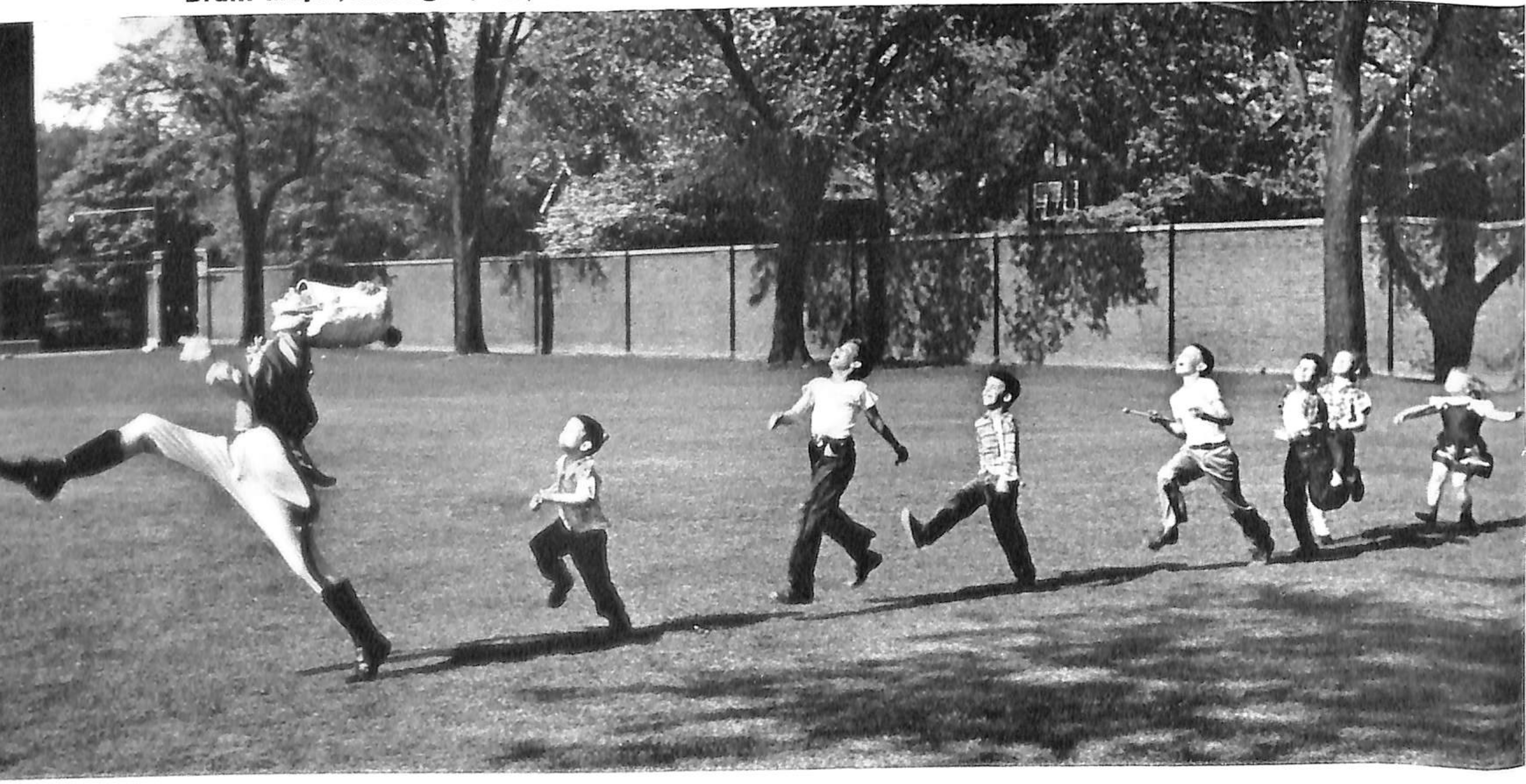
VJ Day, 1945, Leica IIIc

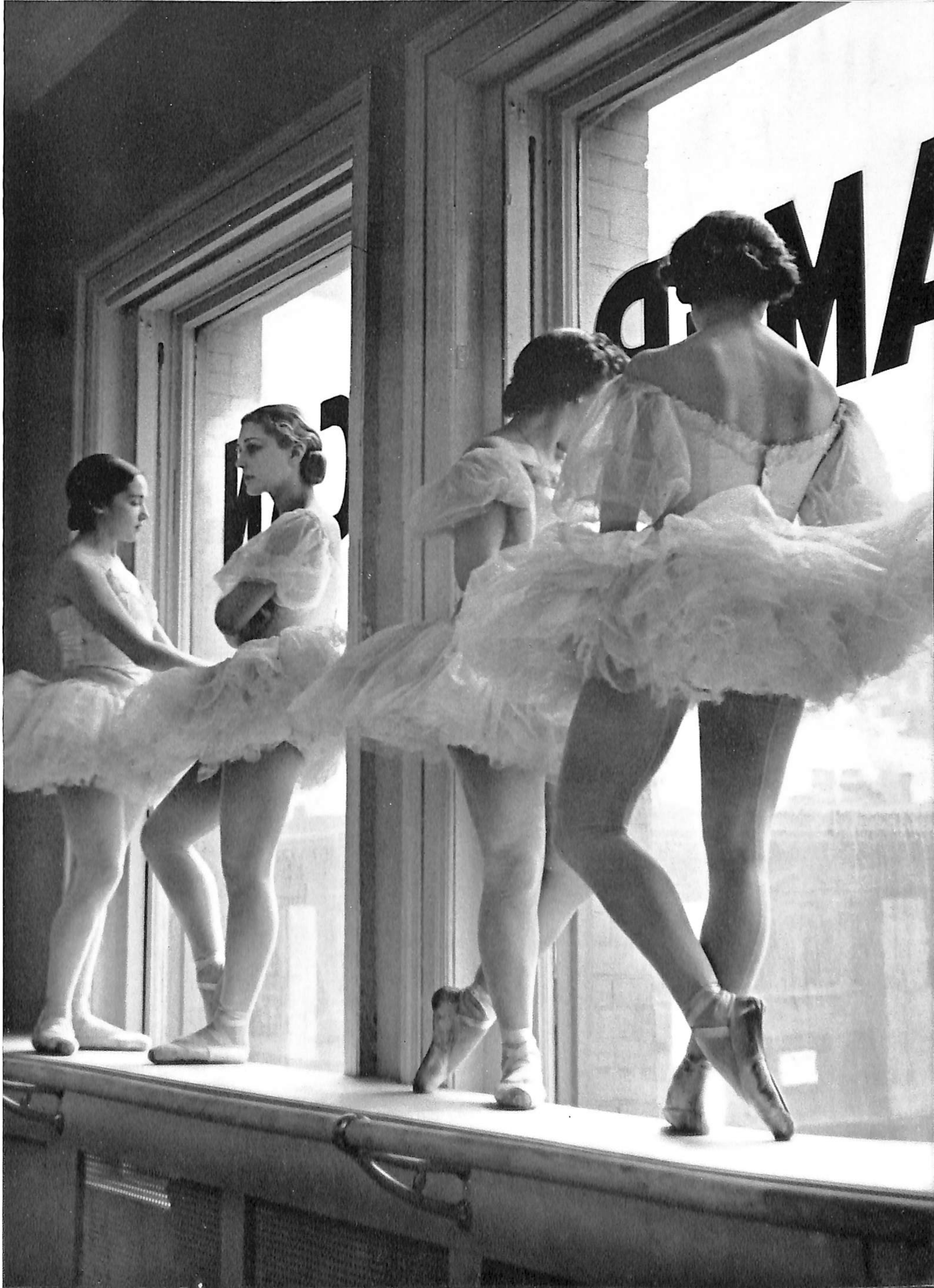
one-man-show

ALFRED EISENSTAEDT, photojournalist

Elsewhere in this issue, Eisenstaedt the man, the photographer and the symbol are discussed in detail. In the pages immediately following, we leave it to "Eisie's" pictures to speak for themselves — a function they have been performing with marked success for more than three decades.

Drum Major, Michigan, 1950, Leica IIIf

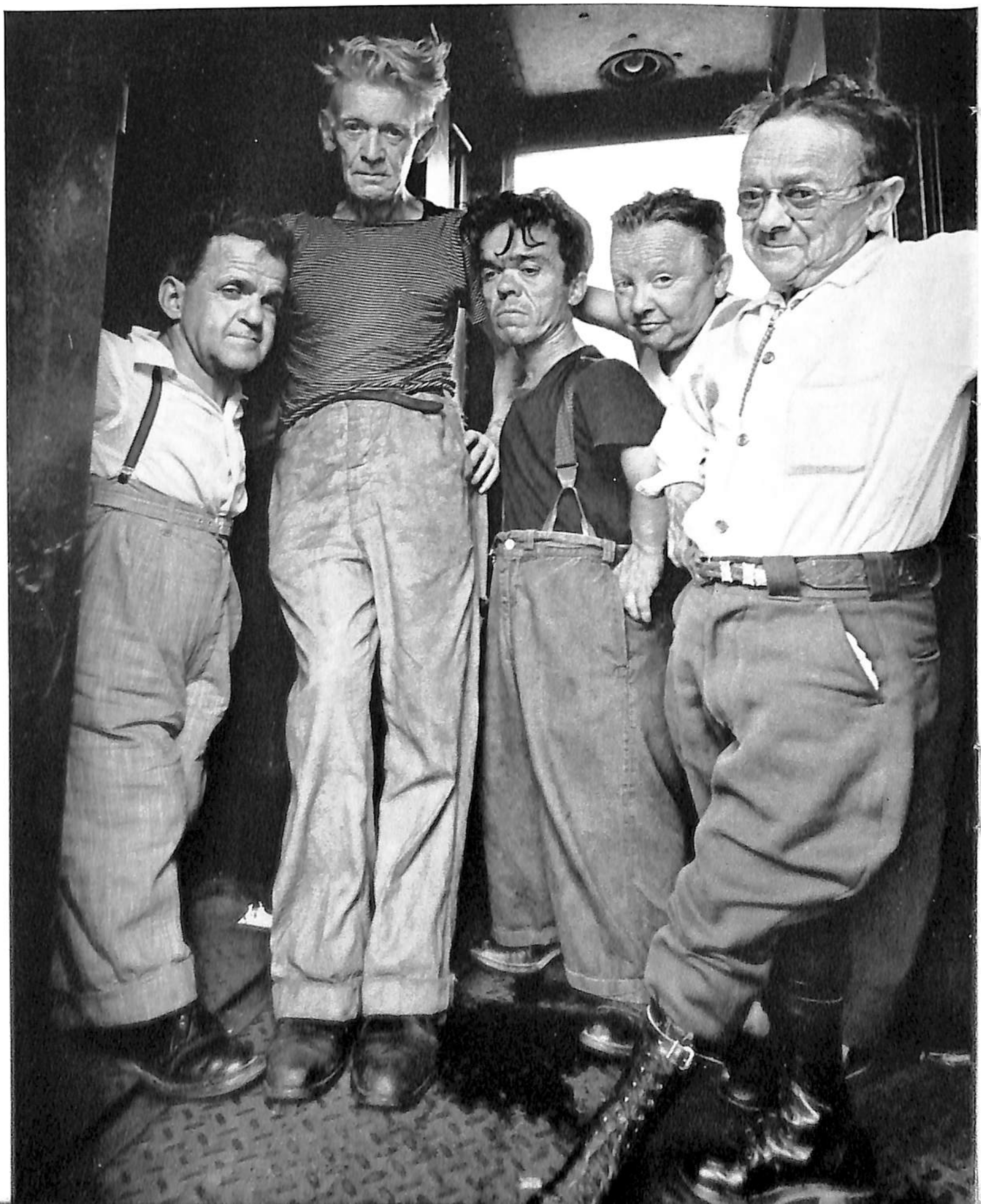


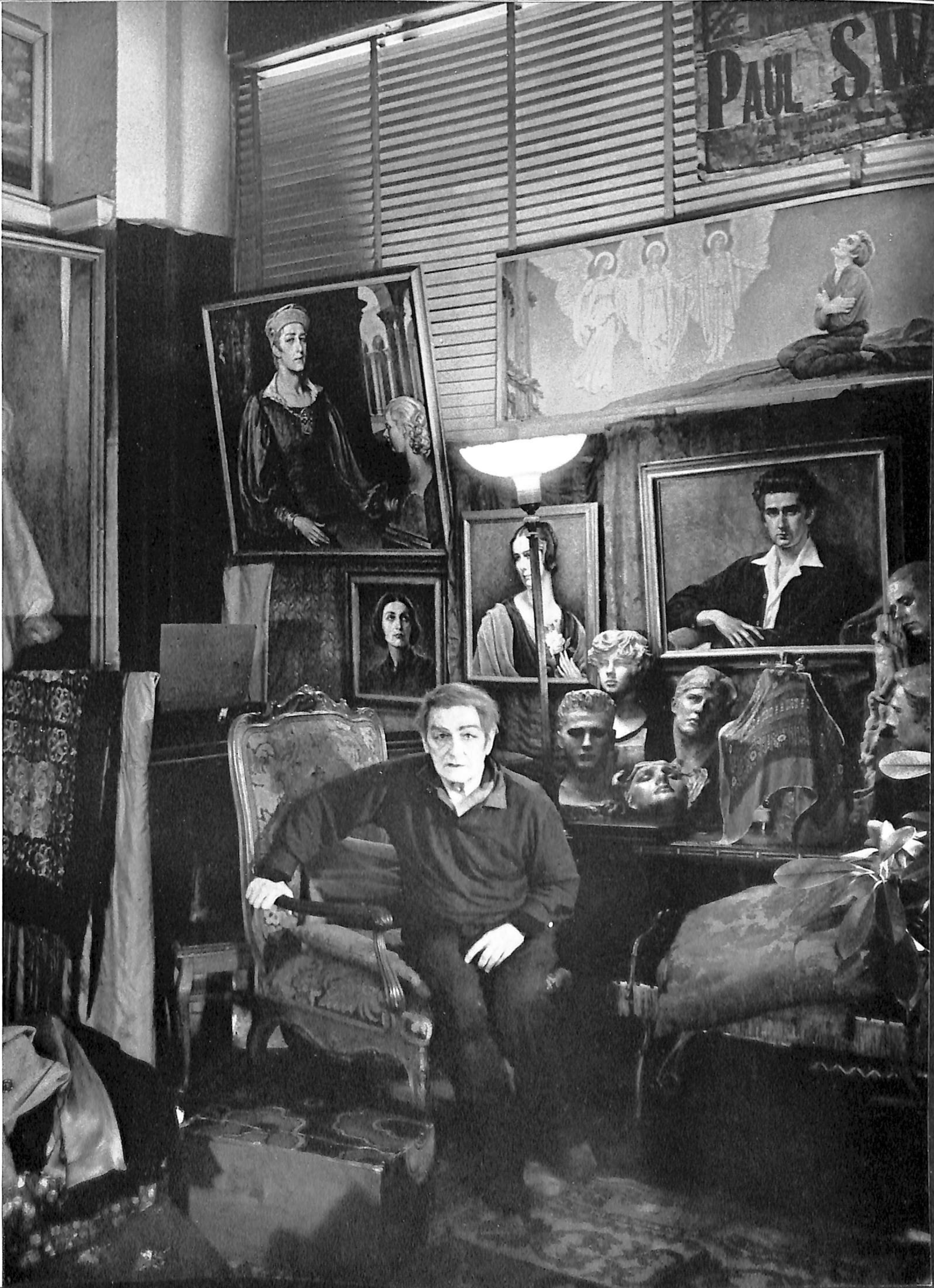


School of American Ballet, 1936, Leica IIIa

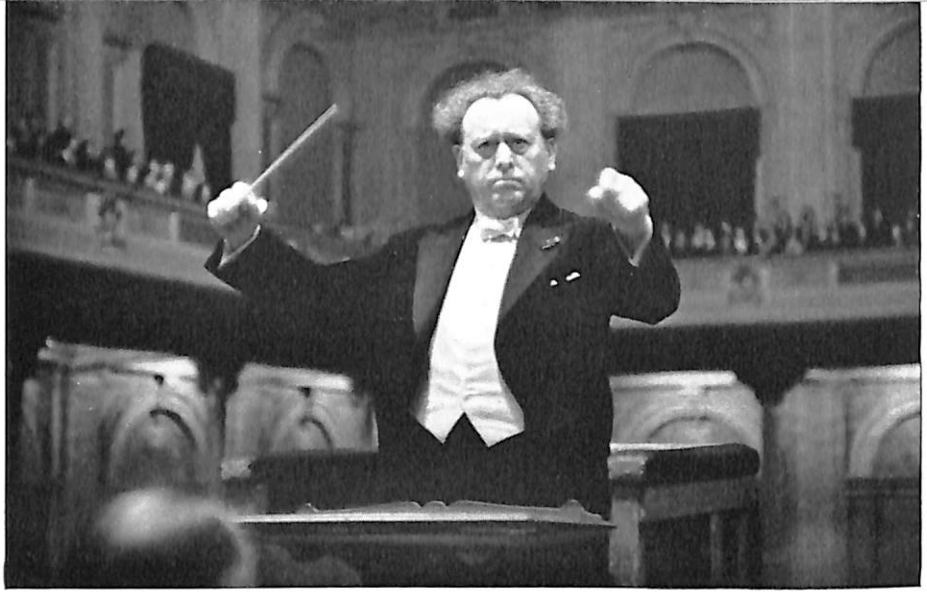
In Turin, 1931, Leica A

Circus Midgets, 1957, Leica MP E



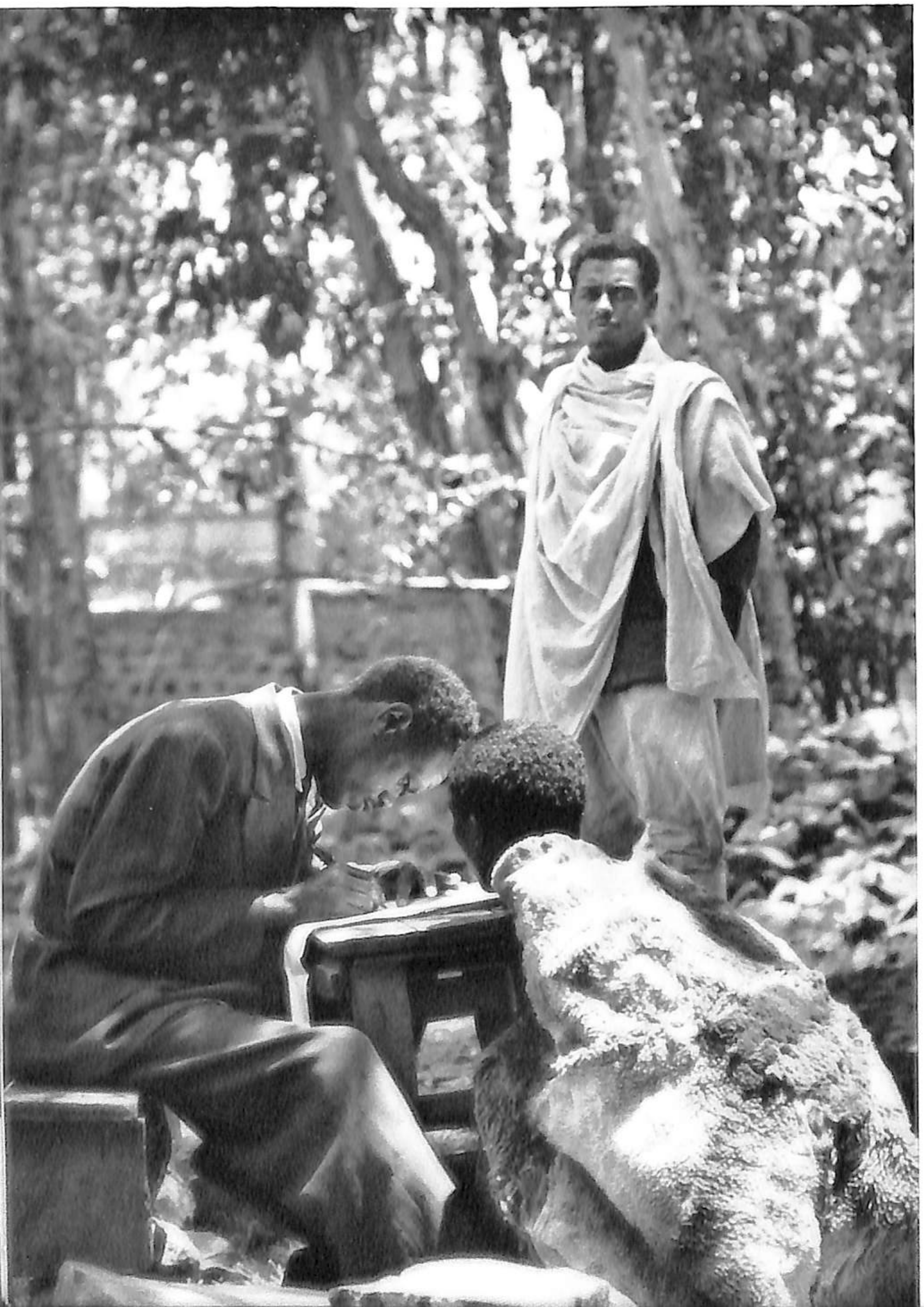


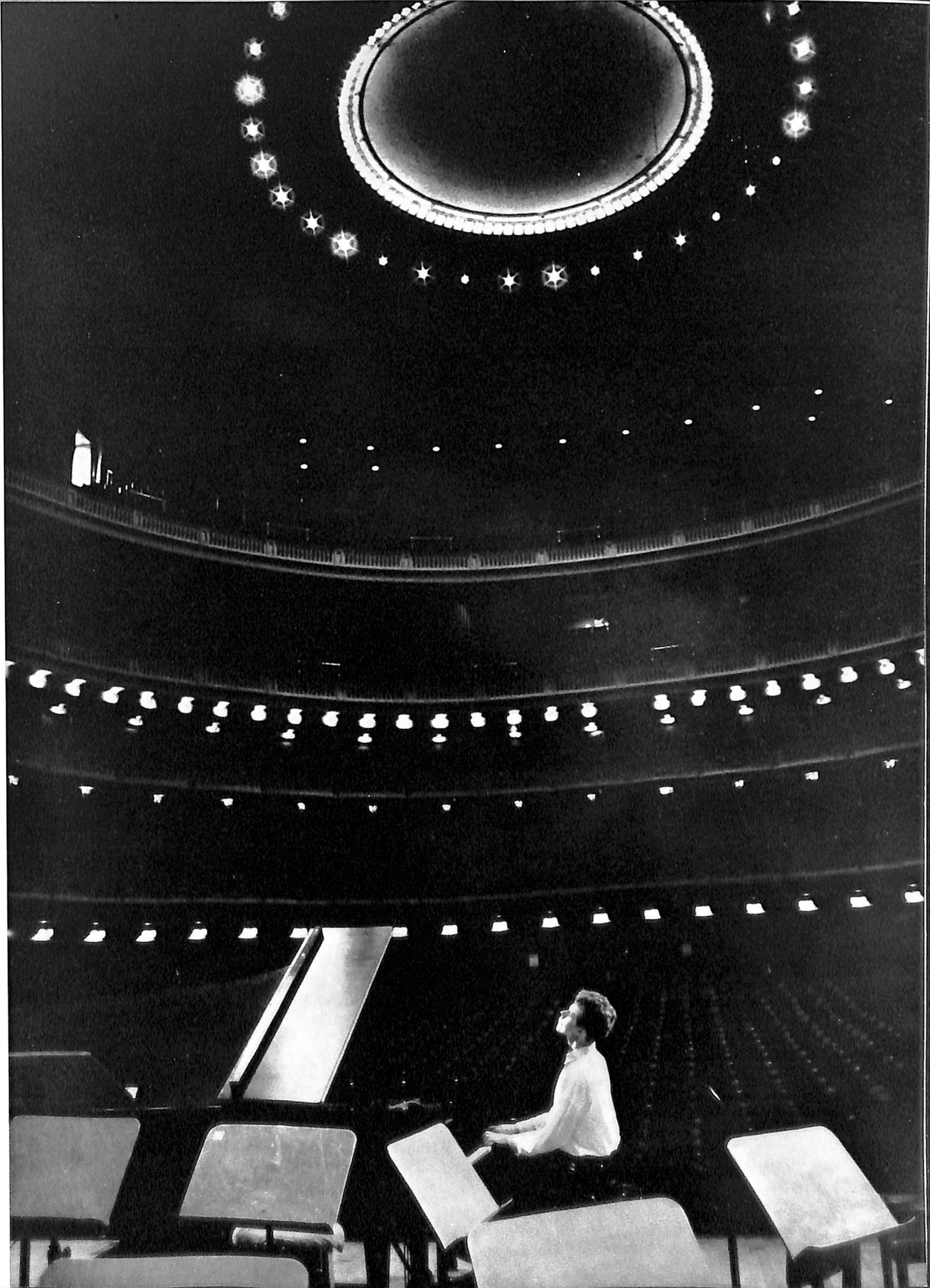
Paul Swann, 1960, Leica MP E



Willem Mengelberg, Amsterdam, 1932, Leica D

Public Scribe, Ethiopia, 1955, Leica M3





Van Cliburn, 1958, Leica MP E

Alfred Eisenstaedt / *Herbert Keppler*

there's only one "Eisie." Or is there?

What is the stature of greatness? In photojournalism it is 5 feet 4 inches, the height of Alfred Eisenstaedt. From this elevation, he towers over the others as the first, foremost, most reliable, most durable photojournalist alive. If your conception of a photojournalist is the chunky, trench-coated, aggressive, bull-in-the-china shop photographer, you would nominate Eisenstaedt as the most unlikely of the breed. Mentally and emotionally, he is a multi-layered complex. To know him for any time can be compared to excavating the seven cities of Troy, by carefully examining layer after layer.

The outer layer mirrors the quiet, mild, humble man professing little or no interest in new equipment or techniques. It is the job alone that matters. Every photojournalist is a cog and Eisenstaedt is one more serving the needs of a great magazine. It is wrong to care what the editors do with your pictures – slice them in two, blow up small sections until the grain seems like coarse sand, throw out all the good shots and run the bad. These actions are the editors' prerogatives and a good photographer simply does his job and accepts his lot.

curiosity and hard work

After some acquaintance, this Eisenstaedt is replaced by Eisenstaedt 2. Eisenstaedt 2 may give you the same verbal answers, but observe him in action. Is he mild and quiet? No. He talks incessantly, asking 100 questions, 99 of which may most likely be none of his business. He inquires not to intrude, but because he is the most curious of men.

He is aware of the most minute change in your home furniture arrangement – even if he hasn't been in your house for months. He notes every new tie you wear (he likes it, he doesn't, where did you get it?), the coffee you serve (it's good, it's bad, how was it made, can his wife duplicate it?) Upon his leaving your house you have a rightful suspicion that he is more familiar with its contents than you are.

Humble? He is proud of his accomplishments, proud that after 31 years as a photographer, he is as nimble and active as ever. He is proud of the many dangerous assignments he has undertaken. His eyes sparkle as he relates them.

Uninterested in equipment? To know him is to receive phone calls at odd hours – is lens "A" as good as lens "B"? Quick, he urges you from the pay phone in store "C," there's a sale here on lens "D." You can't drop everything and run down to see for yourself? Can he buy one for you? What's new, what's not out yet? What will be coming out?

And contrary to all protests, he *does* care which of his pictures are printed. He is disconcerted when he feels that his best ones are rejected. He becomes exceedingly concerned if an entire photo assignment is shelved for lack of space or is cut appreciably. He complains when work is slow – he likes working hard, he delights in telling you how hard he is working.

loyalty and good taste

Underneath Eisenstaedt 2 is a lesser known 3. This 3 is a deeply sensitive man, loyal and trusting friend, at times too trusting. By being so he has in the distant past been bitterly hurt in business dealings. As to his pictures, he is as gravely concerned about whether his friends think his photographs are good as he is about whether the editors of *Life* think highly of them. This man won't photograph an important political figure holding a liquor glass; he deftly removes all from sight before shooting. He refuses to commit to film any picture that he would not want to see in print. Editors can't print what they don't have. He, perhaps more than any other outstanding photojournalist, has been a consistent champion of young photographers even though they may be in some measure his business rivals.

This peculiar combination of inconsistencies was born in Dirschau, West Prussia, (now Poland) in 1898. Early in his life the family moved to Berlin, where at the age of 16 he went through the usual teenage enthusiasms for shooting and processing his own films. At that time, however, photography did not take hold permanently. After serving in World War I and receiving shrapnel in both legs, he attempted to help support his family as a wholesale belt and button salesman. He also resumed his interest in photography and enjoyed shooting pictorials as a hobby. He used a large view camera and a tripod. After selling several of these photographs to newspapers he began to receive important assignments from them as well as from German news magazines to cover international political discussions. Since flash was hardly permitted at such gatherings, he

PRIMITIVE EISENSTAEDT works on Dutch Guiana rain forest story.

learned to hand-hold long exposures with his vest pocket Ernamann plate camera. When he could no longer handle belts and buttons and also complete his assignments, it was obvious which had to go. He joined the Associated Press in 1929 and with his Leicas, which he began using in 1930, he covered the rise of Hitler and the fall of Europe. During 1935 he came to the U.S. where he joined the staff of Time, Inc. The following year he became the first staff photographer of the then-new magazine *Life*.

This is the brief but necessary biography. His travels, his experiences with the leading political figures, with editors, with other photographers would fill a very worthwhile book. But let's respect Eisenstaedt's wishes and leave the past. He feels quite rightly that his present work should be of more immediate value and interest. Watching him work is completely fascinating.

skill and concentration

Unlike many photographers who burn 35mm film as if they were shooting movies, he uses a minimum of shots to cover all angles, working from a great

SOPHISTICATED EISENSTAEDT equally at home at White House.

A RECENT HONOR for "Eisie" was the award of Leica camera #1,000,001. It was presented by Mr. Henry Mann, (left) president of E. Leitz, Inc. at the opening of a retrospective show of photographs covering Eisenstaedt's career of more than 30 years. In the words of Mr. Mann, the camera was presented to Eisenstaedt "to salute one working photographer in the name of all photojournalists." The famous Life *photographer is a symbol, as well as a colleague, of photojournalists everywhere.*

The exhibit of Eisenstaedt's photographs will visit a number of cities throughout the world. From late September through late October, it will appear in the Museum for Contemporary Art in Dallas, Texas.

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distance with wide-angle lenses to close-ups shot through long focal length lenses. He shoots each angle twice, for protection. He previews his pictures as *Life* pages – horizontals for two-page spreads or half-page pictures, verticals for full-page illustrations. One camera is loaded with color; another with black-and-white. He works both quickly. The editor can use whichever he wants. Eisenstaedt does not believe in shooting at wildly inflated film indexes and then relying on highly specialized developing techniques. He rates Kodak Plus-X and Tri-X conservatively at their ASA indexes. He takes readings with an exposure meter, when there supposedly isn't enough light for shooting, he simply shifts to a slower shutter speed. Although he prefers working with a tripod for steadiness, his ability to handhold ½-second exposures is legendary. He dislikes posing subjects but will suggest where subjects should stand, will rearrange backgrounds if they are too cluttered. He likes sharpness and his pictures show it. You sometimes wonder how he gets it, since he often keeps his subjects from stiffening by holding the camera in one hand only, bringing it to eye level in a twinkling just a split second before he's ready to shoot. He may either talk to, make a clicking noise at, or totally ignore his subject to the moment of exposure, depending on what he is trying to accomplish and how the subject reacts. Interferences seldom bother him. He will continue to shoot even while other people talk to him.

Eisenstaedt's compositions are tight, with no waste space. By making full use of the negative area he keeps enlargements to the minimum magnification. He feels that the present need for speed processing has somehow taken the quality out of 35mm enlarging. He knows what quality is, since his 1935 photographs made in Ethiopia during the war with Italy stand enlargement to 6 feet high; few of today's 35mm negatives shot by anyone can do likewise.

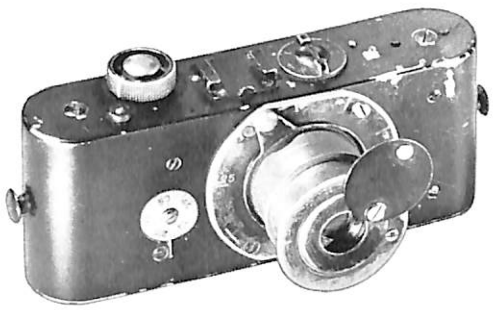
He leads a simple private life in a comfortable apartment interestingly decorated with treasures he's gathered from various parts of the world. It's managed by his wife, Kathy Eisenstaedt, who is greatly responsible for keeping Eisenstaedt adequately calm, well-fed and rested. However, she has not yet managed to prevent Eisenstaedt's rising at 7 A.M. and racing through the apartment with the vacuum cleaner to work off excess energy. He settles down though, to listen to classical music and also lovingly tends plants he has gathered in a large glass terrarium. He likes chocolate ice cream but is quite apt to forego it in favor of the latest dieting regime if he has photographed a doctor or other expert who advocates one.

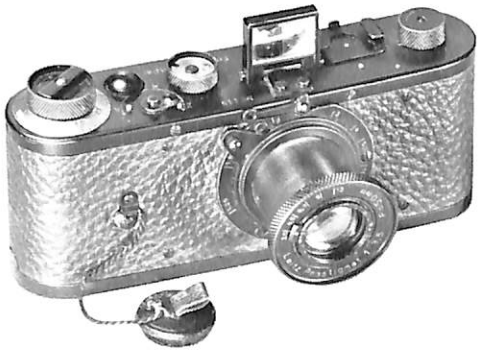
Eisenstaedt gives much of himself to his work, although he is more the objective photographer than the subjective interpreter. From each acquaintance, friend, or subject he acquires much which he stores away in some secret place. How much this one man can hold is not yet fully known, since we have at least four more layers of Eisenstaedt to uncover and probably another thirty years or so in which to do it.

the coming of the Leica / *Bob Schwalberg*

how it was—a million cameras ago

This is the first of several articles on the history and development of the world's most famous camera.





PROTOTYPE LEICA (above) looked quite like early production model. But the latter had far more internal sophistication.

On the seventh of January, 1839, Francois Arago announced the invention of Louis Jacques Mande Daguerre to the French Academy of Science. On August 19th M. Daguerre obliged the world by publishing a detailed treatise explaining his system, thereby producing the first photographic how-to-do-it article ever set in type. And, on the very last day of that same photographically eventful year the Munchener Politische Zeitung carried a short account of an 8 x 11-mm Daguerreotype camera that had been constructed and used with substantial success by a local citizen, Carl August von Steinheil.

"Miniature photography" is thus only a few months younger than photography itself.

So the Leica was not the first miniature camera. In fact, the Leica wasn't even the first still-picture camera to utilize 35mm perforated motion-picture film. Prior to the Leica there were such 35mm still cameras as the American "Tourist Multiple" and the German "Minigraph." But none of these were miniature cameras in the usual sense of the word, except that they did produce very small photographs. Designed as they were to handle large spools of film for hundreds of pictures on the same roll, and using the standard professional motion-picture frame (18 x 24-mm), these bulky pre-Leica 35's were the ancestors of the modern microfilm recording camera rather than of the compact 35mm snapshot camera conceived by Oskar Barnack.

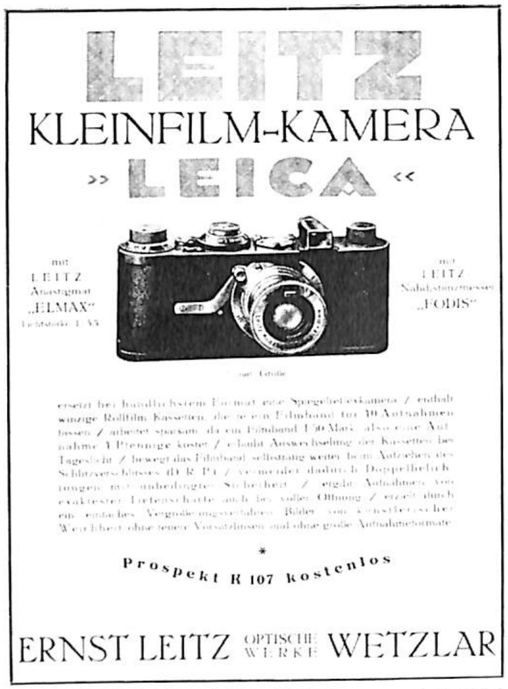
a new creation

In the words of one eminent photographic historian, Dr. Erich Stenger, the Leica was "a new creation different in every way from its predecessors which it has in a large measure displaced." First off, the Leica was surprisingly small, the first Model A's measuring only 5¼" by 2¼" by 1¼", and weighing a mere 16 ounces. But even more surprisingly, the Leica made a negative that was twice as large as that utilized by its several 35mm predecessors. Oskar Barnack who was, of course, the inventor of the Leica, explained the basis for his design in the following very illuminating quotation taken from an article he wrote in 1930.

"I chose to double the standard cine frame and found it worked very well, giving a picture 24-mm high, 36mm long. That is how the Leica format came about. Not the result of months of brooding, as frequently was to be the case with other, sometimes quite insignificant-looking camera parts. The aspect ratio of 2:3 I still feel today is the most attractive and convenient.

"Next came the actual designing of the Leica, and I gave full rein to my predilection for the unusual and novel. My activities were not bound by any specific order, or restricted to any specific direction as is usually the case in modern designing departments: I enjoyed rather the status of a private dilettante. Under such conditions, untrammeled by conservative notions and utilizing practically none of the principles which had always been regarded as the essential basis for a good camera, this new-type camera took shape.

OSKAR BARNACK, inventor, began to think small as early as 1905.



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*

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ERNST LEITZ OPTISCHE WERKE WETZLAR

LEICA CAMERA advertisement that appeared in 1925.

"From the outset it was basically the same as it is today. The main differences were that in the first model I did not use a focal-plane shutter with an adjustable slit, but one with a fixed slit 4-cm wide with several spring tensions (To achieve different shutter speeds . . . Ed.), and there was no daylight loading film cassette. Otherwise, everything was there. Above all, the coupling between film-wind and shutter."

small negative, big print

Barnack was born in 1879 and joined the firm of Ernst Leitz, Wetzlar, in 1911 as a master mechanic and head of the experimental department. Two very practical reasons provided the inner motivation which led ultimately to the Leica. An avid photographer, Barnack found the 5 x 7 inch plate cameras of the early nineteen hundreds far too cumbersome for his frail constitution. As early as 1905 he experimented by "cutting 5 x 7 plates into small pieces and with a special gadget and a short-focus lens taking about 15 or 20 pictures in a row. But it was a dead failure. The enlarged prints could hardly be called attractive (because of excessive graininess). "I let the whole thing simmer for a bit, but the idea of the '*small negative, big print*' had been born."

His first design assignment for Leitz was to develop an all-metal motion-picture camera for professional applications. The necessity for exposing short lengths of motion-picture film conveniently led Barnack back to his original goal: A very compact, dependable, and above all precision-built miniature still-picture camera.

Barnack built his first working prototype in 1912, two additional cameras in the following year, and worked successfully with these cameras for a number of years. A very far cry from the first models of the Leica, which were not to appear until 1924, these original cameras revealed as many problems as they solved. As the illustration on the previous page reveals, a permanently mounted hinged lens-cap was fitted to the front of the lens mount. This was necessary because the shutter was not self-capping, that is, it did not close its slit after the exposure was made. To prevent fogging the film when the shutter-coupled film-advance was actuated Barnack had to swing this cap in front of the lens after each exposure. Describing his return to these problems after the 1914-18 war, Barnack had this to say:

"There were still problems of design to overcome: a rangefinder for close-up pictures, an indispensable device for a camera without a ground-glass screen; an absolutely reliable self-capping focal-plane shutter with adjustable slit width; and finally, a means of loading the camera in daylight by means of light-tight film cassettes. The viewfinder was also designed at this time. After these problems had been solved, satisfactorily, I think, there remained only one big question: a suitable lens. Naturally, it had to be of outstanding quality, for an enlargement up to ten times the negative size was the requirement."

specially-designed lens

Thus far, Barnack's experiences with then-available lenses had not been overly happy. One of the finest motion-picture camera lenses of the day proved unsatisfactory because of the double-frame format, such lenses being designed to cover only the 18 x 24mm motion-picture frame. A Leitz lens designed for macrophotography also proved unsatisfactory. What was needed was a lens specifically designed to cover the 24 x 36mm format and to provide the excellent correction required for huge enlargements.

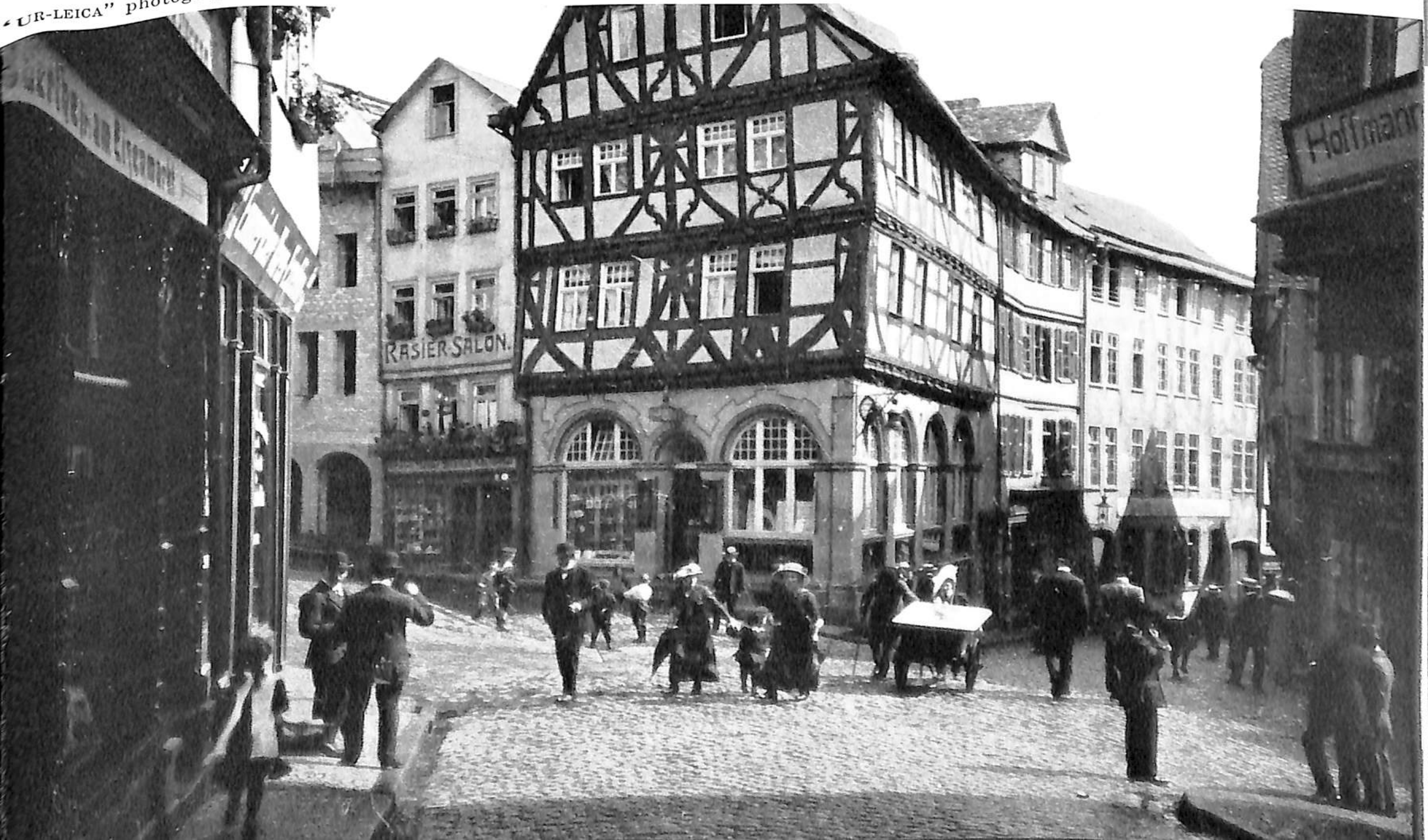
Fortunately, Barnack had a colleague worthy of this challenge in Prof. Dr. Max Berek who developed the early Leica lenses and through a friendly interchange of ideas strongly influenced subsequent development of the camera as well. The lens Berek designed was a 50mm f/3.5 which was at first called the "Leitz Anastigmat." Later the name was changed to "ELMAX," the first two letters to represent the firm name and the "—MAX" for Dr. Berek. This lens was a triplet of 5-element construction incorporating two cemented pairs. The design was later modified and improved, and one of the elements eliminated. The resulting 4-element triplet was called "ELMAR," and its 50mm f/3.5 specifications provided the basic Leica lens for 35 years. *(Some time ago the 50mm Elmar f/2.8 was introduced and the f/3.5 was dropped ... Ed.)* During its long and honored reign the 50mm Elmar f/3.5 was the standard by which all other lenses for 35mm cameras were judged, and among its accolades was one from a tough-minded U.S. consumer testing organization which in 1939 stated that the Elmar had "a certain indescribable beauty."

It is important to note that all of these efforts were purely in the realm of experimentation, and no commercial product was as yet anticipated. Barnack, however, had other ideas.

The arguments against producing anything so outlandish as a miniature camera using movie film were many and strong. Dr. Ernst Leitz, the present head of the Leitz firm, tells how his father, Ernst Leitz, Sr., ended this debate:

"The matter was deliberated and discussed from every angle. In the end my father called all those who could contribute something to the discussion of these problems to a large conference. For hours arguments and counter-arguments went on without any decision emerging. Finally, my father brought the discussion to an end. He voiced his decision: 'Barnack's camera will be made.' "

"UR-LEICA" photograph taken by Oskar Barnack in 1914 with prototype camera shows street scene in Wetzlar's Eisen Markt.



on creativity in photography

Y. Ernest Satow

how you can give meaning to your pictures.

When photography became practical as a means of expression, many thought that it would merely take over one function of painting – that is, the realistic representation of the external world. Indeed, hundreds did use photography mainly to perform the functional roles which painters until then had filled as part of their artistic life.

And, this fact affected the course of development that the plastic arts were to take. Painters began to concentrate on abstracting nature and symbolizing human emotion, leaving photography to deal with the image as such.

Because photography provides us with an immediately recognizable image, it has played a tremendous role in our social evolution. The works of Jacob Riis, Lewis Hine, Dr. Erich Salomon, the photographers of the Farm Security Administration, the Life photographers, and other photo-reporters prove the importance of photography to our modern society.

inherent limitations

But film records only what exists outside itself. It registers accurately what the lens transmits. Thus, photography does not allow you to eliminate unessential details from your subjects at will, and so it deprives you of one important aspect of creative work – abstraction. It limits your chance to deal in work of pure creative imagination. This limitation has caused the English poet and critic Sir Herbert Read to term photography "a cheap substitute for the plastic arts" and add that it "may not be esthetically so satisfying, but it suffices for the low level of sensibility that seems to be a consequence of mass production and mass education."

The impression that photography is merely a means to record, report, inform and illustrate seems to be widespread. And, I must say that the flood of utilitarian photographs produced and reproduced every year does little to change that impression.

So, we might say that photography's mechanical nature is at once its strength and its weakness. Its strength lies in its ability to immobilize the moment; its weakness is the curse of total and literal recall. While a painter can combine an image and mental associations that go with it, a photographer can present only an image – no more, no less. From the beginning, photographers have been concerned with this limitation of creativity. Some have tried to solve it by trying to simulate with photographs the effects of charcoal drawings, water colors and so on. But the superficial imitation of other plastic arts achieves only the effect of beauty – not the innate beauty itself.

One of the first to point out a proper course for the development of photography was H. P. Robinson, a 19th-century English photographer. He wrote, "What the photographer has to do is to make pictures with the means at his disposal, and to present them as having been done with those means and no other." Indeed, in any creative form, beauty is brought forth of its own accord. Thus, all thinking about photography must concern itself only with concepts inherent in photography. It is futile to follow the creative process of other arts.

Since photography cannot exist outside of photo-optics, we must begin by considering our subject matter in its true uniqueness. But, at the same time we must so organize our material in form and space as to give it meaning. In this respect, photography is more than the photographer's effort to communicate his emotional reaction to the viewer. It is also a formal arrangement within four borders made to imply an objective and universal aspect of life. In making pictures you must do more than freeze the transitory into an absolute form that is truly personal. You must at the same time establish a relationship between yourself and the world.

"seeing" is the start

Photography must begin with "seeing," for seeing is the basis of all creation. Sir Herbert Read wrote, "Seeing is creating, and creation is communication: the objective realities come into existence in the act of creation." This is the crux of the meaning of photography. The selection of subject matter presupposes a gift of seeing on the part of the photographer, who possesses acquired culture, inner taste and deep feeling. This gift of seeing is a major part of the genius of Cartier-Bresson, Haas, Callahan and all great photographers.

The following statement, coming from neither a photographer nor a painter, but from composer Igor

"It is what we do,
through our sensitive seeing eye,
. . . that makes
photography art."

ograph by Inge Morath

ograph by Elliott Erwitt

". . . composition must
. . . reflect the photographer's
creative intuition . . ."

Stravinsky, throws still more light on functioning of creativity: "The faculty of creating is never given to us all by itself. It always goes hand in hand with the gift of observation. And the true creator may be recognized by his ability to find about him, in the commonest and humblest thing, items worthy of note. He does not have to concern himself with a beautiful landscape, he does not need to surround himself with rare and precious objects. He does not have to put forth in search of discoveries; they are always within his reach. He will have only to cast a glance about himself." Stravinsky goes on to say, "All art presupposes a work of selection. If I were asked what I wanted at this stage of the creative process, I should be hard pressed to say. But I should always give an exact answer when asked what I did *not* want. To proceed by elimination – to know how to *discard,* as the gambler says – that is the great technique of selection."

So, the selection of subject matter itself must leave an imprint of your personality. To achieve this imprint, the process of selection must be based on your imagination. What's more, your choice of subject establishes your relationship with the society in which you live.

photos should reflect life

The late Albert Camus remarked, "Our age is the age of journalism rather than works of art." Photojournalism is, at the present time, and in terms of historical reality, the core of creative activities in photography. You may disagree with this assertion, but I feel strongly that photography must have a direct relation to the contemporary scene. The photographer's role is to communicate, but what he communicates must be based on living reality. Only then will it be communicable to all men. To quote Camus again, art must be "the contrary of silence." So it follows that most "pictorial" photography does not constitute creativity. A mere reproduction of a beautiful thing proves no more than the intellectual poverty of the photographer. Beauty is what we create. It is a reflection of our mental attitude. It is what we do, through our sensitive seeing eye, in our own individual form and space that makes photography art.

I have already mentioned that photography lacks the freedom to abstract the essential from the unessential completely enough to suit our creative instinct. And this freedom, of course, is the forte of other plastic arts. But, within photography's framework, we can approach abstraction. For instance, simply by using black-and-white film we make an abstraction of the subject. We can then use effective film-developer combinations to alter the gradation of tones. In addition, the choice of printing paper and its processing – surface, grade, brand, developer, dilution rate, etc. – helps to rearrange the original scene and contribute to abstraction. Even the emphasis of grain structure may at times be effective. The photographer must re-create through intelligent and individual use of the photo-chemical processes, what his subject matter provoked in his mind. It is our creative ability to shape the subject into a picture – not merely the choice of the subject itself – that is important.

Therefore, a complete mastery of photographic technique is the first requisite for a photographer. Photography requires a strict discipline. And, ideally, technique must finally reach the point where it becomes a subconscious part of creativity. Naturally, the mastery of technique alone is not and should not be the goal of a photographer. No technical wizardry can make up for a lack of unique and personal vision.

Last, but not least, the composition must also reflect the photographer's creative intuition, personality and sensibility. But no rules can teach you how to organize pictorial elements into meaningful form. Because a photograph must often capture a moment in a fleeting world, your decision in composition must also be spontaneous. What's more, you must be able to control perspective by selecting a lens, by approaching or moving away from the subject, or by looking down or up at it. You must visualize the in-focus and out-of-focus areas and establish a meaningful relationship between them. The ability to do this creatively stems from deep concern for individual plastic organization, taste, and culture. It is the result of long preparation in photography and, most often, in other fields of art. And its effect is to achieve a fresh, unique approach to composition in an instant.

Photographers, like artists in other fields, are constantly expected to reveal something new and original, personal and unique. Doing this is not easy, and it requires the photographer to grow constantly as an individual. Paul Hindemith once remarked, "If there is anything remaining in the world that is on one side basically aristocratic and individualistic and on the other as brutal as the fights of wild animals, it is artistic creation." This is particularly so in photography, since it is directly related to the functional needs of our society. More often than not, photographers are called upon to serve as illustrators. But we must be creatively active within this confinement, which is the living reality. And it is true that in this reality great works of art have been and still are being produced.

the circle of confusion / Manuel Komroff

pioneer 35mm group still flourishes

(Who were the photographers who pioneered 35mm when the problems of graininess and slow film were formidable, and the potential of this new photography could only be guessed at? Many of them belonged (and still belong) to the still-active group described here by one of its founders . . . Ed.)

The Circle of Confusion is the most unique camera society in America. In fact there is nothing like it in the entire world. It is unique for two reasons: its members make up a distinguished who's who in the world of photography, and it is also unique because of its very free and loose structure. Here is a photo society without an officer, board of governors, committees, by-laws, or dues. Yet it has survived in harmony for 30 years. What holds it together? Invisible cords of photographic ideas and the vitality of a changing photographic world.

the "new" photography

It all began in the fall of 1931. A small group of men seriously interested in miniature photography, which was then in its infancy, got together for lunch. They met partly in protest against a (then) newly-formed miniature camera club, its politics, its ambitious leaders, its stagnant committees, and its lack of photography. But, inspired by the leadership of Henry Lester, all present decided to forget the other club and instead to call a meeting of those friends who were truly interested in the new photography. And so, a few days later, they met again, this time with a positive aim, at a restaurant in New York City's Greenwich Village, where meetings are still held after 30 years.

That is how it all began. At this initial meeting were: Henry Lester, Jim Leonard, Jack Davenport, Glen Pickett, "Doc" Davis, Harold Harvey, Willard Morgan, Wolfgang Zieler and myself.

By coincidence, all of us were Leicamen. One should remember that the Leica camera, which went into production in 1924, was only seven years old in 1931. But the then-current model had a built-in rangefinder and was certainly the most advanced 35mm camera of its day. It already had imitators, and so was advertised as "The Original Miniature Candid Camera." It was also advertised as "The Cat's-Eye Leica."

At that first meeting it was suggested that we have a free and unfettered organization: without officers, without by-laws, without committees, dues and especially without politics. In true democratic spirit each man was president only over himself and had a right to drink his own solution.

common challenges

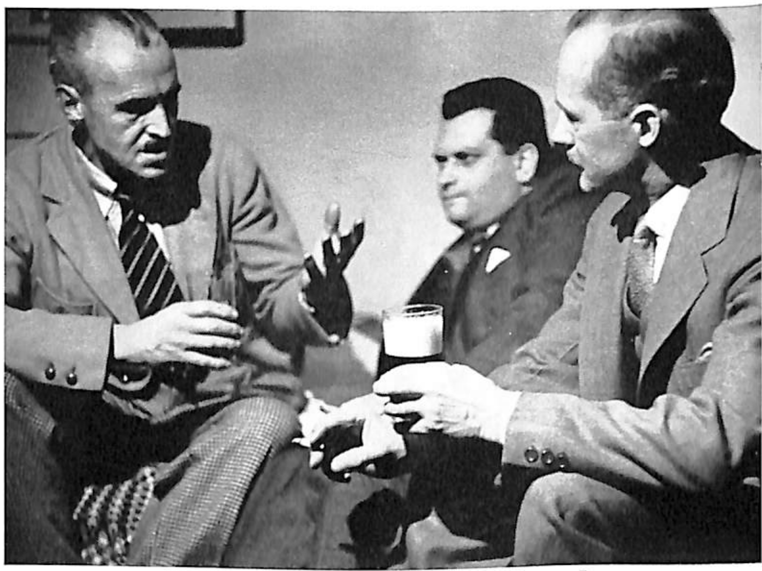
Such a loose society would have fallen apart had it not had a vital interest. We were in a new field. Miniature photography held out a promise. But film was slow and grainy. Enlargements were a problem. Lenses were not fully corrected. And then there were the twin devils: dust and scratches. These were some of the challenges that held us together, and the exchange of ideas made a strong bond.

Jim Leonard, for instance, had constructed a special camera with long extension tubes attached to his Leica to record small insects, which he then turned into monsters, through big blow-ups. He was a pioneer in this field. Jack Davenport was a top chemist who later invented a differential method of exposure. Harold Harvey was at that time already working on his fine-grain developer, known today as 777. He was obsessed with the problem of graininess in the early films. Glen Pickett and Henry Lester were already well known for their stage and action pictures, and "Doc" Davis specialized in sports. And both Morgan and Zieler were at that time connected with E. Leitz and the Leica. Willard Morgan was to become the first editor of Leica Photography, assisted by Augustus Wolfman. Morgan and Henry Lester later formed a famed photographic publishing house, and when they published the first *Leica Manual*, most of the articles and pictures were created by Circle members. "Gus" Wolfman is today editor-in-chief of "Modern Photography" and other Amphoto publications.

the "circle" begins to roll

With the first gathering in the Village, we were launched. Henry Lester kept track of our addresses and sent out cards for meetings – an inescapable touch of organizing. He did a great deal in these early years to keep things running. To our meetings we brought guests. If we felt they had something to contribute they were voted in at a later, closed session. The Circle grew.

AUTHOR Komroff discusses latest Leica news with Alfred Boch and Wolfgang Zieler of E. Leitz during 1935 meeting.



CIRCLE MEMBERS Konrad Cramer, Henry Lester and James Leonard have fervent discussion of the problems of grain (malt?).

It was at the third or fourth meeting that we agreed on the name "Circle of Confusion." For this I guess I am responsible. Some of the boys asked me to bring in a few possible names. I remember making out a list of six suggestions, the second of which was "Circle of Confusion." There was a bang on the table. Someone cried, "That's it!" And someone else said to me, "Never mind the other names. Read no more." We took no vote. It was accepted by acclamation.

At the table, photographs, new equipment, lab charts, samples of grain, or anything at all that was new, was passed around. The talk was always free and uninhibited.

The "Candid" school of photography was founded. And two of the best Candid men on the original staff of LIFE, joined the Circle: Peter Stackpole and Alfred Eisenstaedt. "Eisie" was recently awarded Leica No. 1,000,001 by E. Leitz as a symbol of the contributions to photography by all photojournalists. But in those early days, the producing of a million Leicas seemed something for a vague and remote future.

a mixed bag

But the Circle was (and is) by no means just a Leica organization. The members were interested in ideas and not merchandise. And so the Circle grew to include the head men of Zeiss, Eastman, Ansco, Dupont, Western Electric, Bell Laboratories and other places alive with photographic activity.

While the Circle has never exhibited as a group, it has, in a quiet way, had an influence, for it has served as an exchange and clearing house for photographic ideas. And many of its individual members have made important contributions to the march of photography.

The members of the Circle now total about 60, and represent a cross-section of our American photographic world. The aesthetic end is represented by Ansel Adams, Edward Steichen, Nicholas Muray, Konrad Cramer, Nat Resnick and Andre Kertez, to name a few. In the field of photojournalism, besides Eisenstaedt and Stackpole, there are Rudi Hoffman, an early and faithful member, Raimondo Borea, John Madigan and Adrian Siegel.

Photo writers, editors and publishers include Willard Morgan, Henry Lester and Albert Boni, Jacob Deschin, Lloyd Varden, John Durniak, Kenneth Poli, and Augustus Wolfman.

Producers of photo equipment and materials are represented by Raymond Pierce, (who, with A.C. Williams and the late L. C. Nichols) designed the Weston light meter, Fred Simmons of enlarger fame, Winton Lemen and Reo Bennett of Kodak, Andrew Jennings of Dupont. From processing laboratories come Ralph Baum, Leo Pavelle, Harold Dumont; from museums, Louis Sipley of the American Museum of Photography and Beaumont Newhall of George Eastman House.

Inventors and chemists among the members include Ole Hovgaard of Bell Laboratories, John Garfield of Brookhaven National Laboratory, Harold Harvey, Jack Davenport, M. R. Boyer and Alfred Boch, of E. Leitz, who contributed much to the designing of the Leitz Focomat enlarger.

POSTPRANDIAL TALK is shared at '51 meeting by (left to right) Boni, Nichols, Pierce, Stackpole, Madigan, Eisenstaedt, Harvey, Boyer and Bennett. During 1961 meeting, Rudi Hoffman and Andre Kertesz (at right, above) discuss old times in the "Circle."

This is surely a good cross-section of American photography!

revolution and evolution

In the early days we were occupied with technical problems. But these problems were not nearly as stubborn as we imagined, and in time most of them were solved. The important thing was the impact of the miniature camera and the changes it brought to photography. A Candid School was born. And out of this emerged documentary photography which led directly into photojournalism. And while photojournalism was evolving as an entity with such concepts as the "decisive moment," photography was extending itself into new fields by trying to capture an inner glance and relate itself to a higher aesthetic level. Such explorations are today in progress.

At the Circle we were well aware what was going on, yet we were unable to measure its full significance. We were too close. We were ourselves within the clockwork of this change. We saw the cog wheels and could smell the oil. But we could not see how the hands were moving. Only now can we see it all in its true perspective.

The little camera, which was originally designed by Leitz, had suddenly liberated photography. Photography now stood on its own ground. It no longer attempted to imitate painting. And what was more important, it introduced a new vision. We saw things differently and the whole world seemed waiting to be recorded anew. Rare and fleeting moments were captured. And the world of hard reality – terrifying, startling, and divinely beautiful – was, piece by piece, recorded.

We became aware of a number of ideas. We now felt that we had acquired a universal language made of light and shadow. And this language gave us a new kind of communication. It spoke of things that were real, but it even went beyond and spoke of Man's illusions, which were part of life. And it spoke, also, of Man's longing to unite and become part of the visual world. Experience was now easily recorded by the press of a button. But press the same button a hundred times and you give direction and flow to experience. Direction and flow are important to life. Is this not the very essence of existence?

These were some of the things we spoke about. A new way of seeing led to fresh understanding. And understanding opened a secret door of the mind.

At the Circle we had ringside seats at an arena of history. Photojournalism gave birth to the popular picture magazine. And this type of picture-journalism has influenced our theatre, motion-pictures and our TV. In this way it has imposed a decided change on the pattern of our culture.

Only now can we weigh the significance of what really happened. We can now read the hands on the clock. Today, with a telephoto view across the distance of 30 years, we can measure how our cultural history has been changed by the event of the miniature camera. And many Circle of Confusion members look back with pride on the part they played in this most eventful photographic adventure – and forward to others waiting just ahead.

build the "copy-catalyst"

J. G. Thompson, Jr.

simple light box is a versatile close-up tool

Before your next copying session, give a little thought to building this inexpensive frame that makes possible just about any type of duplication . . . and which creates a number of interesting by-products as well.

"U"-shaped light box

The simple "U" construction (Fig. 1.) with inside measurements of 14½" high x 12¾" long x 9¼" wide is strengthened by an additional height (1½" serving as legs). This permits bracing underneath. Half-inch plywood has been used throughout.

Figure 1 shows the three 9¼" x 13⅛" interchangeable tops for the "Copy-Catalyst." The one of ¼" plate glass is in proper position for use. The work surface resting against the left side of the frame is covered with adhesive-backed felt and has a 1¾" square hole cut in the center. Under this (through wooden guides shown in Fig. 2) slips a piece of 4" x 5" opal glass. The third top is solid and covered with a piece of ¼" thick slip-resistant cork flooring.

Off center to the right, inside the "Catalyst" a one inch block has been attached to the floor. Clipped to this is the focusing lamp which is multi-adjustable. While various types are adaptable, I have found the *GE Monowatt Portable Clamp Light* to be entirely satisfactory. A 75 watt bulb is about right.

The flash head (Fig. 2), attached to the left face of the block by means of an accessory shoe, must be centered under the 1¾" hole in the top. The size and shape of the reflector, therefore, determine the location of the block.

In Fig. 2 is a typical setup employing Leica and Braun Hobby units arranged for duplicating transparencies, or for making black-and-white negatives from slides at approximately 1:1 ratio (actual size). The Leica Universal Copying Stand is first assembled as shown in Fig. 3. After focusing with the flood lamp, the latter is swung to the rear and the adjustable magnifier on the stand is replaced by the camera, (Fig. 2). No further adjustment is required.

If you prefer, you can use diffused light as shown in Fig. 3. A 13" x 13" square of white cardboard is inserted in the ⅛" deep diagonal grooves cut in the sides (Fig. 2) and slid downward until stopped at the front by a couple of thumb tacks, (Fig. 3). An ordinary bulb can be used for focusing through the glass top and then replaced by a photoflood lamp which is utilized during the actual shooting.

The cork top serves as a solid base whenever you want to copy small photographs, or other small items, with direct light from photofloods in reflectors. This works with the Universal Copying Stand (Fig. 4), or one of the Leica Auxiliary Reproduction Units (BOWUM in Fig. 5). The three rectangles marked on the cork by means of felt pens, with an assist from some masking tape, match the areas that can be covered with the BOWUM unit. If these are of different colors, and the three lens extension mounts each have a small piece of matching color tape on them assembly of the BOWUM using the proper mount and leg extension for the job at hand becomes a speedy operation.

A 14" x 18" vertical support with a 13⅛" x 4" tongue to fit into the vertical slots (Fig. 6) holds larger flat items for copying from the front (rather than from above) with the camera mounted on a tripod. What look like black stripes are actually removable bands of ½" elastic that can be positioned anywhere (including vertically at the ends of the board).

Before offering a few starting points for your own tests, let's take a look at the other uses to which you can put the various components of the *Copy-Catalyst*.

the glass top

1. It can be employed as a weight to flatten curled items.
2. With the basic setup as in Fig. 3, there are a number of worthwhile possibilities:
    - a. By substituting a flashhead (regular or electronic) for the photoflood lamp, it is possible to use the resulting diffused light for duplicating transparencies, instead of that produced by opal glass.
    - b. If a piece of white paper is laid on the glass and a light of medium intensity is turned on below, the unit becomes a satisfactory slide sorter. When the transparencies are scattered about on top, it's easy to locate the ones you need.
    - c. Replace the paper with the light, and the surface of the diagonally-positioned white card-

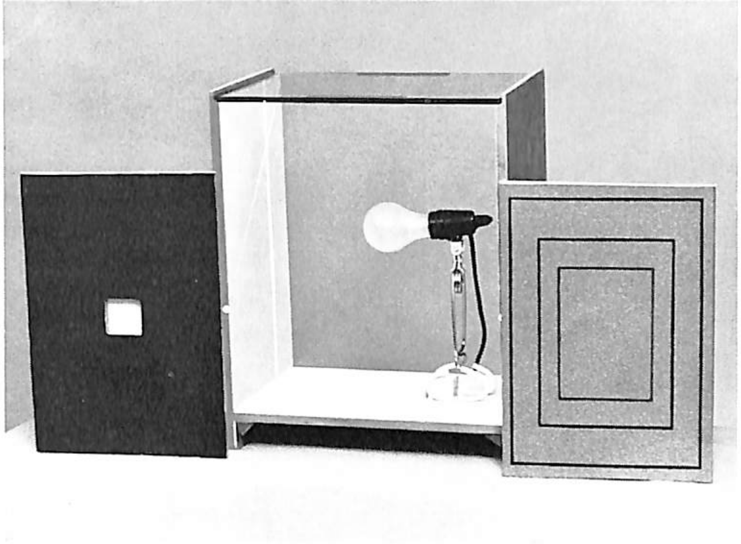


Fig. 1

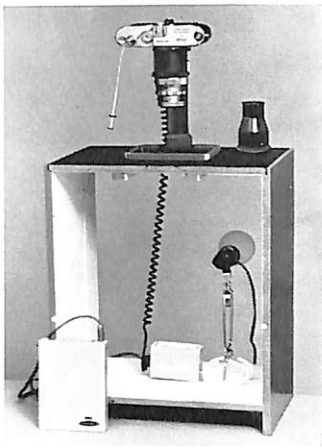


Fig. 2

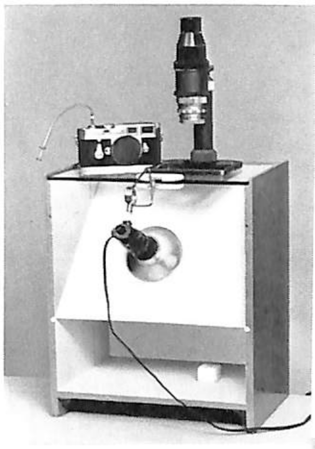


Fig. 3

board becomes a fine illuminated background against which to "read" and classify negatives.

d. Finally, if there is light from below, it is possible to trace line drawings and other items of a similar nature.

the vertical support

1. Band the square of white cardboard to it and the combination turns into a small previewing screen against which can be projected either slides or movies.
2. If a larger working surface is required, this flat piece can be turned face down on top of the *Copy-Catalyst* frame to provide additional area.

some copying tips

Don't let copying frighten you just because some extra exposure calculation is sometimes involved. The formula in the box is thrown in simply as a reminder that, in almost all types of copying, the distance between the lens and film is increased, and consequently, the exposure must be longer than would be the case without the extension. Fortunately, the approximate exposure factors for various combinations of Leica equipment are to be found in the instruction sheets accompanying the various duplicating units.

For instance, when the Universal Copying Stand is used with the extension tubes of different lengths, the factors involved are 2X, 2.5X, 3X and 4X. These mean simply to multiply the exposure time by the amount indicated. If A, B, and D rings are combined, for example the factor would be 4.5X. If, for instance, your meter advised a two-second exposure, you would multiply this by 4.5, giving a 9 second exposure instead.

For standard setups with the *"Copy-Catalyst,"* however, you can establish standard exposures wherein the level and quality of the illumination will always be the same. Once you know these, the need for meter readings is eliminated. The following procedure will produce sizeable dividends in saved time and calculation.

Since the proper exposure for each combination of camera, light, *Copy-Catalyst* and, most important, your individual preferences, will be different. I recommend that you make a series of tests before attempting any serious shooting. Base these tests upon setups utilizing the same copying units, films and lights (and positions of the latter) that you plan to use most often. Make a set of exposures over the range of speeds available to you, keeping careful records of the details. For black-and-white, try doubling each successive exposure; for color, increase by 50% steps. Examine the finished products carefully and determine which, in your opinion, are best. You'll discover that there will be several between which it will be difficult to choose. Once you have made the final selections, no further testing will be necessary. Just set the lights exactly as they were for the trials, open the lens to the proper aperture, and you're in business. (It is best to increase time, rather than aperture, in these tests because copy work is best done at the smaller apertures for best depth of field. Using f/11 as a standard setting is recommended, although f/8 is also practical in some cases. With flash, of course, it is the aperture which must be adjusted. Use from f/8 downward. . . . Ed)

While the foregoing is true with respect to duplication of average color slides and the production of black-and-white negatives from average transparencies, you will want to make minor adjustments in exposure to achieve best results with under- and overexposed slides (not much can be done with the latter), photographs of different tonal quality, and other items either lighter or darker than average.

For a setup similar to that shown in Fig. 2, and using either Anscochrome (Daylight Type) film, or Ektachrome (Daylight Type) film (both having an exposure index of 32), the aperture I find best is f/8. This setting is the result of tests with my equipment; the 4X exposure increase involved in 1:1 copying is included. My guide number for the Braun Hobby F 60 Pocket-Pak is 40.

If you choose to employ diffused photoflood illumination (Fig. 3), try Super Anscochrome (Tungsten

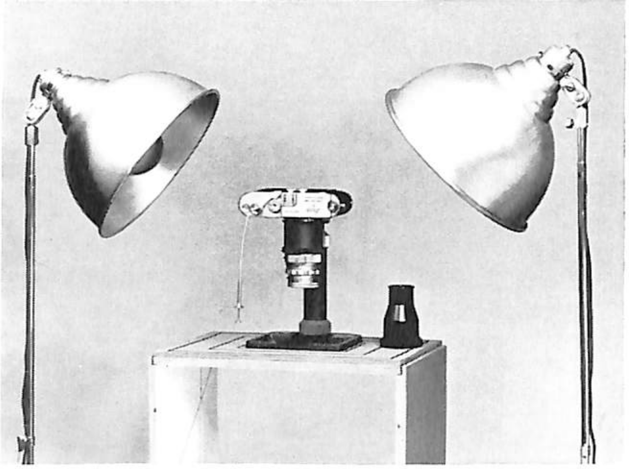


Fig. 4

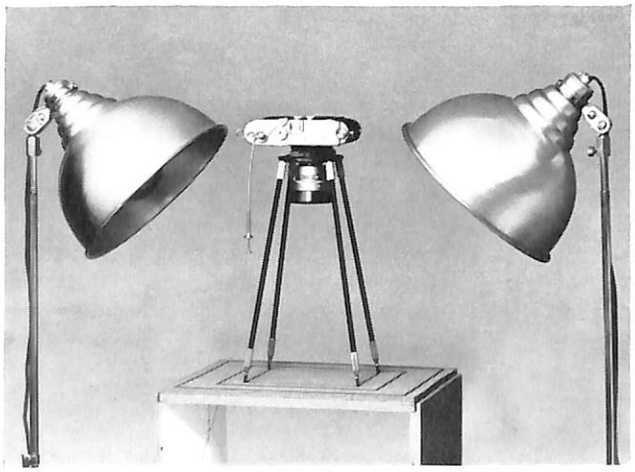


Fig. 5

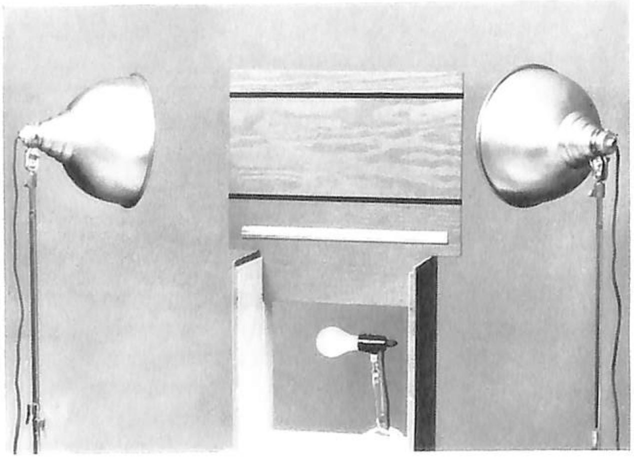


Fig. 6

Type) film. Recommending a policy of switching films when a different type of light is utilized inevitably leads to the subject of filters, regarding which I have rather strong beliefs, but not sufficient space in which to air them. But it boils down to something like this:

Whenever possible, use a film balanced by the manufacturer for the specific type of light you plan to use. In other words, avoid conversion filters, but utilize, if necessary, the corrective type to duplicate the original as closely as possible, or create a desired effect.

If you must resort to conversion, follow the suggestions in the chart by David B. Eisendrath, which appeared in *Leica Photography* No. 2, 1960, or the data sheet packed with each roll of film. But remember that, if you try further correction by attaching additional filters, you run the risk of a shift of focus and loss of sharpness.

Even proper matching of film and light will not reproduce the original slide perfectly. All duplicates have a tendency to be contrasty. Try copying Ektachrome transparencies with Anscochrome, and, if a little more warmth is required, an added 81A filter (factor-$\frac{1}{3}$ f/stop) is often quite helpful. Kodachrome II copies of Ektachrome originals are on the warm side and are somewhat similar to Anscochrome dupes of Ektachrome. But, experimentation is the best route to your personal goals, and is, after all, one of the most enjoyable aspects of photography.

Color slides are not nearly as sharp as they appear, when it comes to copying them in black-and-white. Panatomic-X will help to keep the resulting photos from "falling apart" during enlargement . . . but don't expect miracles.

Lack of space, prevents my giving you more complete exposure information. But the above suggestions should get you started in the right direction. Careful observance of the film manufacturers' admonitions and your own tests will carry you the rest of the way.

close-up calculations

Here is a formula to help you determine the number of times to multiply the normal meter reading for correct close-up exposure in a specific situation:

$$\text{Exposure factor} = \frac{(\text{Lens-to-film distance})^2}{(\text{Lens focal length})^2}$$

For example: find the exposure increase factor when making a lifesize copy using a 50mm (2-inch) lens. According to the formula the factor would equal $\frac{(100\text{mm})^2}{(50\text{mm})^2}$, or $\frac{10,000}{2500}$, or 4X. (Measure lens-to-film distance from diaphragm.) To apply the answer, you multiply the indicated meter reading by the factor, in this case, 4.

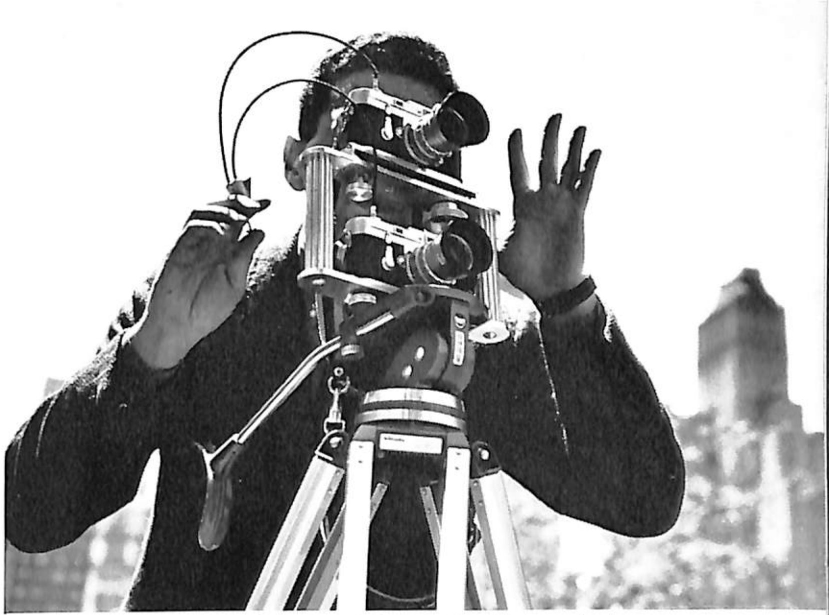
Modern Photography's test camera(s)

twin-Leica unit aids product checking

In the line of editorial duty, the staff of *Modern Photography*, like those of most photo magazines, constantly tests new films, developers, developer-and-film combinations, filters and the like. So, they felt a need for a testing device that would make possible the simultaneous use of a test material and a standard material of known value. And to be thoroughly practical, the device would also have to be compact and thoroughly reliable – to permit tests in the field under actual working conditions.

From this need came the development of Modern's twin-Leica testing device – the brain-child of magazine photographer Maynard Frank Wolfe and the magazine's Executive Editor, Herbert Keppler.

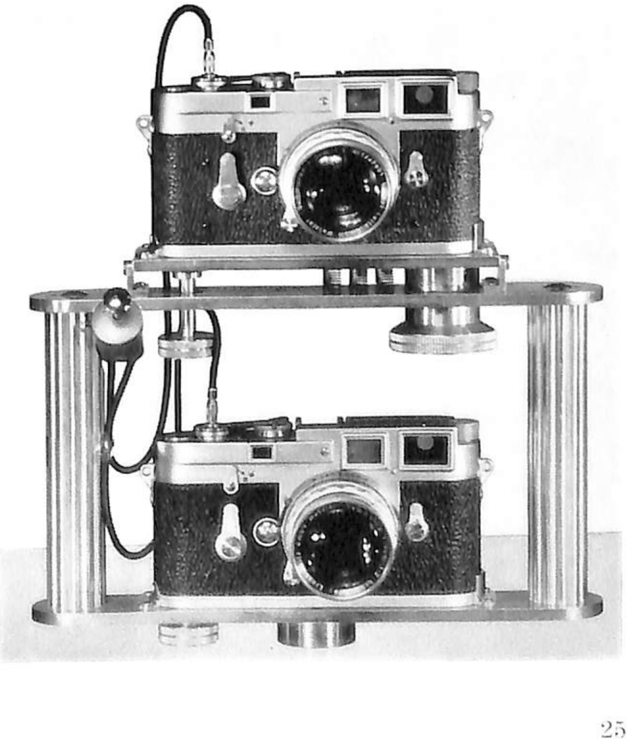
Ideamen Wolfe and Keppler turned the actual metal-and-micrometer work over to Charles Desire, a New York City design consultant. Desire is not only an expert camera technician, but a skilled modelmaker, engineer and machinist as well. He had worked on many new-idea projects in all phases of the photographic field, and brought to the development of the test camera an expert knowledge of both materials *and* design.



MATCHED M3's provide the control factor for Modern tests.

matched M3's

The testing device uses two M 3 cameras, each with a 50mm f/2 Summicron lens. Both cameras and lenses were especially matched for use together on the testing device, and they were further coordinated by Desire so that each one has its particular place as the top or bottom camera on the testing device. The cameras are parallax-corrected down to their normal minimum focus distance of three-and-half feet when used on the device. The frame of the testing device is made of light strong metal; the cameras are released by a double cable release so that a single push fires both cameras together. Thus, negatives from both cameras are identical, so that any variations can easily be seen. Because of careful planning by Wolfe and Keppler and skillful design and execution by Desire, the materials-testing device is compact enough for hand-held shooting when necessary. Modern's staff has used its Leica twins for more than two years in making rugged field tests in the course of reporting to readers on the "latest and greatest" in photography.



Leicina tips / *Bob Schwalberg*

some cinemaship for unusual situations

When the film manufacturer's recommended speed index has been set, the LEICINA's red-circle click position will ensure correctly exposed films under all but a few special kinds of lighting conditions. But besides, providing fully automatic exposure control, the LEICINA can easily be adjusted to handle difficult lighting conditions.

Four situations in which adjustment of the automatic exposure control system will improve the quality of your films are:

1. Subjects surrounded by large expanses of bright snow or sand.
2. Subjects in strong fog.
3. Night scenes.
4. Strongly backlighted subjects.

Here's how these conditions can easily be accommodated by the LEICINA's automatic exposure control system. Photographs and drawings illustrate the problem and its solution.

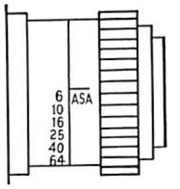
HALVING ASA setting solves problem of bright backgrounds. Drawings show resetting of dial to unmarked ASA speeds.

subjects surrounded by sand or snow

Because the automatic exposure control system, like any light-measuring device, will respond to the high brightness of large white surfaces, subjects of normal reflectance will tend to be underexposed. To avoid this you must, of course, give more exposure than the meter indicates.

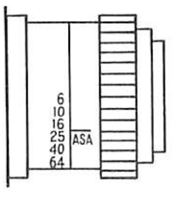
With color reversal films (such as Kodachrome) the exposure increase may be accomplished by leaving the red marker opposite the red circle and setting the speed index scale to half the film manufacturer's recommended index. This will result in doubling the exposure, increasing it by one full f/stop. (In the mountains or at the beach use a UVa filter on the lens. This absorbs undesirable ultra-violet radiation and requires no exposure increase.)

EXAMPLE: With regular Kodachrome, which has a recommended index of 10 we would set the index-scale to 5. (The value "5" is obtained by setting the index-scale to one click beyond "6," the lowest engraved value.)



With black-and-white reversal film (which is processed to produce a positive image), the exposure should also be doubled by setting the speed index scale at half the value recommended by the film manufacturer. If filming in black-and-white under such bright lighting, use as slow a film as you can get in order to gain the advantages of finer grain and increased sharpness. A film with a recommended index of 40 in the ASA system may be considered the fastest material that should be used under such conditions.

EXAMPLE: Filming with a black-and-white film having a recommended exposure-index of 40, set the LEICINA'S speed-index scale to 20, which will be found exactly between the engraved markings "16" and "25."



Note: With either color or black-and-white film, you may prefer to double the exposure by setting the filter factor scale to "2X" rather than to change the film speed scale setting. Just be sure that you use one method or the other – not both at once.

filming in strong fog

When filming in strong fog the "correct" reversal film exposure will usually produce dull and uninteresting highlights that aren't bright enough for good screen quality. This may be compensated for by increasing the exposure given by one f/stop more than the automatic exposure control calls for. (This foggy effect may be preserved when desired by using the automatic exposure control without any manual adjustment.)

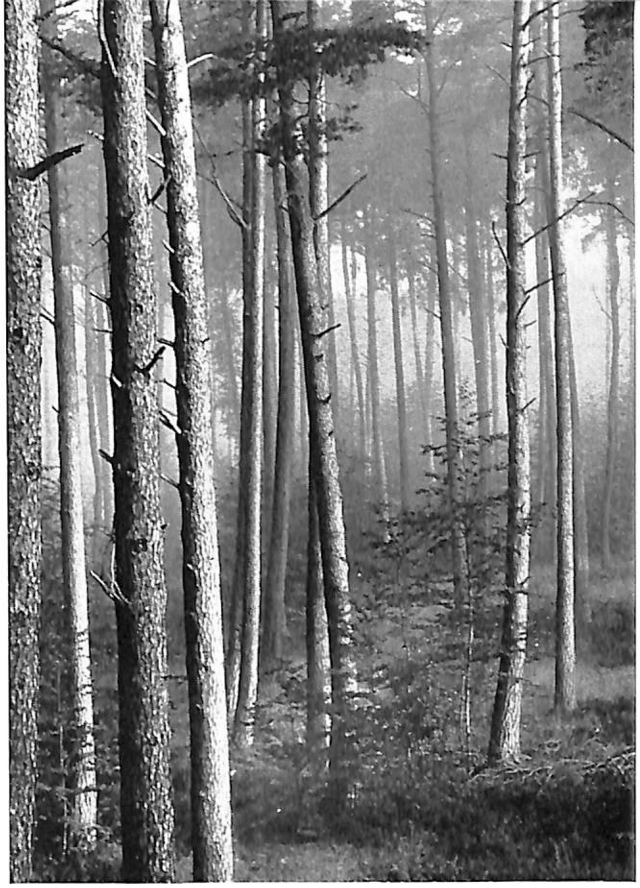
With color or black-and-white reversal film the exposure increase for short fog-scenes may conveniently be obtained by using the "2x" setting on the filter-factor scale. This halves the amount of light reaching the meter and causes the lens diaphragm to open up one full stop. For longer filming under fog conditions the film-speed index may be divided by two, thus preserving the red-circle click-position.

filming night scenes

Night scenes usually consist of large dark shadow areas with a few bright spots of light from lamps or other light-sources included in the picture. The subject matter in which we're primarily interested, such as people or other subjects, requires considerably less exposure than the shadow areas, but a lot more than will be indicated if the LEICINA is pointed directly at a bright light-source. Here's how to proceed:

Whether using color or black-and-white reversal films, approach the subject very closely so that only the subject (and no black background or direct light-source) is imaged in the LEICINA viewfinder, noting the lens-aperture indicated. As long as this is at least f/2, you can assume any desired shooting distance, just remember to turn the manual-adjustment ring out of its click position until the aperture pointer bar moves to the same f/stop obtained by close-up reading. (The same technique can be applied for filming a highly illuminated subject against a relatively dark background as, for example, a performer appearing under spotlights. In this case you must obtain a reading from the spot-lighted area, and use the aperture-setting indicated to avoid overexposure of the subject.

With black-and-white reversal films only, excellent results in night-time filming can frequently be obtained by doubling the manufacturer's recommended film-speed index. This will result in giving one f/stop less exposure than is recommended. But, because of the latitude of such films, the results will usually be good. This technique will result in noticeable blacker shadow areas, and overall screen contrast will therefore be more pronounced.



FOG SCENES also call for half the film's normal ASA rating.

DOUBLE normal ASA is best for night shots in black-and-white.

Engraved ASA Indexes				6		10		16		25		40		64		100			200			400			
Unmarked ASA Click-Stops	3	4	5		8		12		20		32		50		80		125	160		250	320		500	650	800

UNMARKED CLICK STOPS for intermediate ASA speeds on the Leicina's dial are shown in the bottom row of the diagram. The top row shows the location of speeds engraved on the dial in relation to unmarked speeds. Each number indicates one click setting.

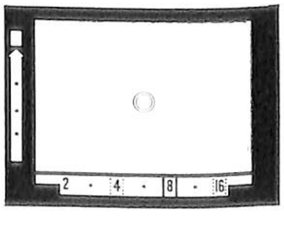
COMPROMISE EXPOSURE is best for backlit subjects as the picture at right. Aperture pointer is brought to setting between high and low readings. Scene like that at left, however, could be filmed "point-and-shoot," since shadow detail is minor part of scene.

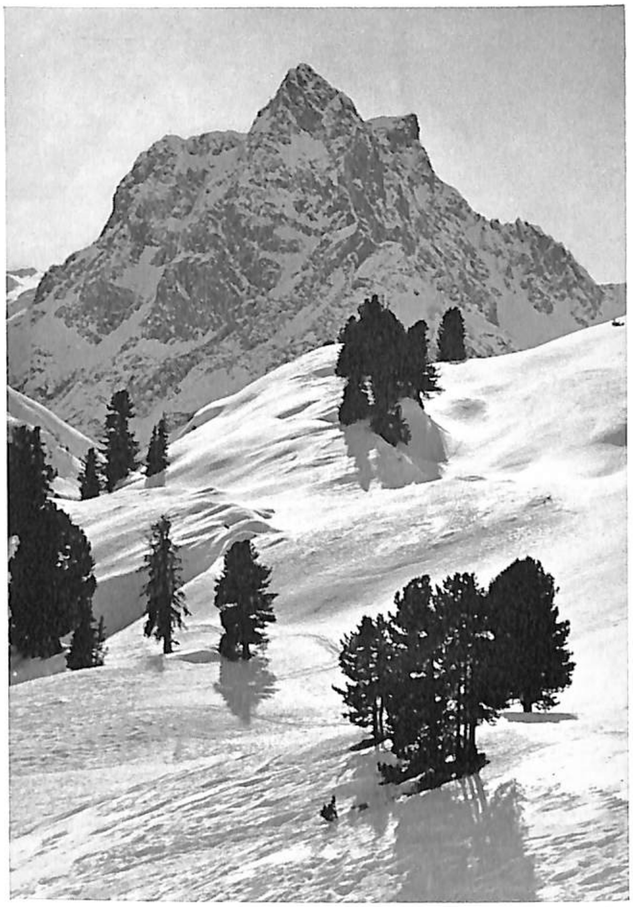
filming strongly back-lighted subjects

Imagine for a moment that we're filming a girl against a sunset. If you point the LEICINA (or any other exposure meter) at this general scene you will obtain an excellent rendition of the sunset, but the girl will be very much underexposed, appearing as a silhouette. In this situation, you may want to increase the exposure enough to prevent complete underexposure of the foreground subject, but not so much as to produce a completely burned-out (dead white on the screen) background tone. Here's how to accomplish this compromise exposure avoiding extremes at both ends of the scale.

With color or black-and-white reversal films, start by approaching the subject very closely and taking a reading of the foreground subject. Carefully exclude light from the background, exactly as described in the discussion of night-time filming. Now assume any desired filming distance and observe the aperture required for the bright background area. Before filming, and with the viewfinder still to your eye, turn the manual adjustment ring out of the click position until the aperture pointer-bar stands approximately mid-way between the small aperture required for the background and the larger aperture indicated by the close-up reading of the foreground subject. This compromise exposure will ensure that the foreground will not be too badly underexposed nor the background too badly overexposed.

EXAMPLE: A close-up reading of a foreground subject indicates f/4. From the filming distance we see in the viewfinder that the background calls for f/16. Without removing your eye from the finder you now turn the manual-adjusting ring until the aperture pointer-bar stands at f/8, the aperture mid-way between these two values.

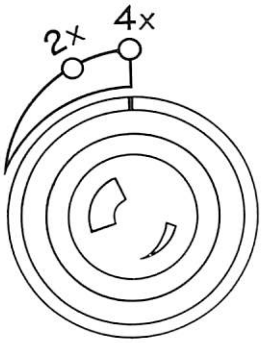




VERY BRIGHT SCENES may require use of 4X neutral density filter to avoid overexposure. Leicina's smallest stop is f/16.

under very bright lighting

When filming under very bright lighting conditions with color films having exposure indexes of 25 (ASA) or higher the automatic exposure control system of the LEICINA may indicate that there is too much light for filming, (the aperture pointer-bar will move to the right of the f/16 marker), or may show that a very small aperture such as f/11 or f/16 is being set. To permit filming under such conditions, as well as to extend the possibility of underexposing for fade-outs and lap dissolves, a 4x neutral-density filter is available to reduce the amount of incoming light to one quarter of its original brightness. When you use the 4x neutral density filter, you may compensate for the exposure factor in either of two ways. You can set the red mark on the chromed flange nearest the camera opposite the "4x" engraving on the filter-factor scale, or you can retain the red-mark to-red circle setting and divide the ASA exposure index by four.



EXAMPLE: Using a color film with an exposure index of 25 in the ASA system with the 4X neutral density filter, you would set the red mark on the chromed flange nearest the camera opposite the "4X" engraving on the filter factor scale. An alternate way to compensate for this filter is to reset the ASA scale to one-quarter of the film's ASA rating.

The table at left shows the values of the unmarked click positions on the ASA speed index scale. You will find it a handy reference when making exposure and/or filter-factor adjustments. Note that each number indicates one click on the adjustment ring.

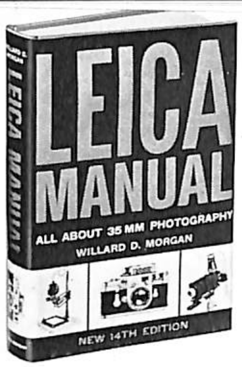
A final word

The LEICINA's automatic exposure control system offers complete creative control as well as "point-and-shoot" simplicity. Besides accommodating especially difficult lighting situations, it offers almost unlimited manual adjustment. And because of its great sensitivity and narrow 26° measuring angle, the LEICINA's exposure control system is actually far more accurate and more versatile than most pocket-type exposure meters. What's more, practically any special light-measuring or exposure technique that an experienced photographer may have learned previously can be applied with the LEICINA.

Another important advantage that the LEICINA brings to your movie-making is its "automation overdrive" which keeps the camera fully automatic even after you have made a manual adjustment. This means that the LEICINA continues to respond to lighting variations even after a manual exposure adjustment has been made, automatically maintaining the exposure level you have set for it.

This is important because some exposure errors are introduced not by the subject and/or lighting conditions, but by incorrect measuring conditions. A typical example of this occurs when you attempt to film a sporting event from a far-removed position under a covered grandstand. In this and similar cases you must approach the edge of the field to measure accurately the actual field conditions before filming from the distant position in the stands. This is necessary with all automatic cameras, and virtually all light-measuring devices. With the LEICINA however, the "automation overdrive" eliminates the need for additional measurements as conditions change. The camera remains fully automatic in relation to the initial adjustment.

focusing on...



new Leica manual. LEICA MANUAL edited by John S. Carroll and Dorothy S. Gelatt with an introduction by Manuel Komroff. Published by Morgan and Morgan, N.Y.C. Hard covers, 456 pages. Price: $6.95, available from Franchised Leica Dealers.

The famous bible of 35mm photography, the Leica Manual, is now available in a new and completely revised 14th Edition. Besides its rich store of facts on Leica history and applications, the new edition has up-to-the-minute data on films (including Kodachrome II), exposure, development, enlarging and other general photo techniques. And there are scores of new photographs, in both black-and-white and color by outstanding photographers.

One fascinating new chapter describes wirephoto techniques for using color on a daily newspaper, as practiced by the Milwaukee Journal. Another discusses "The Craft of the Photojournalist." An Industrial Section shows how Ohio Bell Telephone Co. uses 35mm for complete company and product coverage.

And, of course, there are the information-packed and updated chapters on photomicrography, medical photography, and other special fields of picture-making.

Since 1935, the Manual has remained the leading one-book library on the Leica. As such, it deserves a spot on every Leica-owner's bookshelf.

well-travelled Leica Julien Bryan, long-time Leica user, globe-trotter and documentary movie-maker, reports the completion of his latest motion-picture. "Tropical Africa" is the fifth in a series of films on world affairs, and Bryan says that all the stills made during these productions (including four on Japan, Russia, the Middle East and South America) are Leica photographs.

Bryan also mentions that his colleague William Claiborne, who directed the African film, is using Leitz products as "actors" in a series of films about scientific instruments on which he is currently at work.

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connoisseur's corner

73mm HEKTOR f/1.9

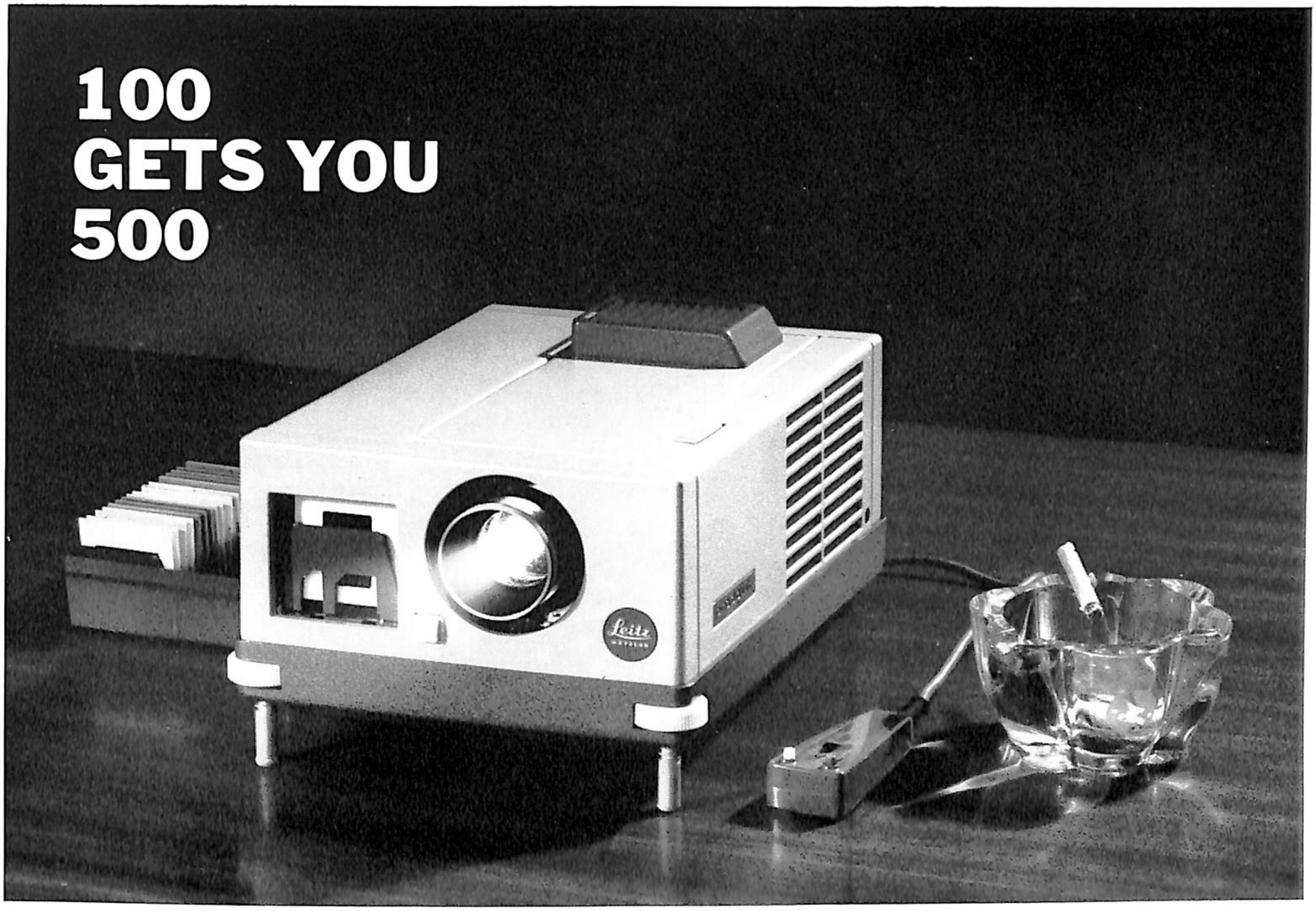
speed and a large image

The year 1931 saw the birth of speed lens for the Leica which was important news then and whose maximum aperture is still respectable despite 30 years of progress in optics. It was the 73mm Hektor f/1.9, designed by Professor Max Berek who had also designed the very first lenses intended specifically for the Leica.

Leica photographers of the day were limited to "fast" films whose speed was about 23° Scheiner. This corresponds to about 16 in the ASA system, or about equal to today's slowest high-resolution films. So you can see why this new superspeed lens was warmly welcomed.

Besides speed, the 73mm Hektor offered an image size nearly 50% larger than that produced by the standard 50mm lens. This combination of speed and large image made it particularly suited to theatre photography and informal portraiture under existing light.

Despite limitations imposed on high-aperture lenses by the optical glasses of the '30's, the 73mm Hektor was described as producing "an extraordinarily sharp image, even at its fullest aperture. The effect wide open is a pleasing softness over the entire picture area, which is not at all detrimental, particularly in portrait and landscape photography. As the lens is stopped down, the depth of field increases as does also the sharpness."



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